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Bette Davis"

American Film Institute's  
Salute to

**Bette  
Davis**

the  
**QUINTESSENTIAL  
STAR**

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How many films seen in theatres during 1976 \_\_\_\_\_ During last 3 months \_\_\_\_\_ Guild or Union affiliations \_\_\_\_\_  
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### ONE THE COVER

This exclusive, personally selected portrait of Bette Davis was made by George Hurrell when Ms. Davis was in town from her home in Connecticut for the AFI tribute. You can learn all about Bette, her life and career, illustrated with rare photos. See special Souvenir Section by Lee Graham in this issue.

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VOLUME 11 NO. 6  
MAY 1977/\$1.00



# Hollywood Salutes Bette Davis

## The Quintessential Star

By LEE GRAHAM

There she stood—the woman who took Hollywood by stormy temperament put her glasses on and took them off as she acknowledged the tremendous ovation. It was all so familiar—that vivid personality, dynamic speech pattern, celebrated twitches, constant cigarette, and pronounced individuality. I wouldn't have been surprised if her opening line had been "What a dump!" Who else but Bette Davis?

The most mannered actress in screen history, and probably the best, became the first woman recipient of the AFI Life Achievement Award at a black tie dinner in the Beverly Hilton. Jane Fonda, born while Bette was filming "Jezebel" with Henry Fonda in 1937, was emcee.

William Wyler, who directed three of Bette's hits—"Jezebel," "The Letter," and "The Little Foxes," all of which won her Oscar nominations—recalled "she was difficult. She wanted the best." Paul Henreid remembered "Now, Voyager" in which he made lighting two cigarettes at the same time—one for him, one for Bette—the ultimate in screen sensuality. Olivia deHavilland, who made five pictures with Bette, charmingly professed her admiration, "She had the kind of career I wanted." Olivia, seated at Bette's table, whispered during clips from 40 of Bette's 80 films, "Oh the ghosts on that screen . . . and we outlived all of them." One of the "ghosts," Errol Flynn, was Bette's least favorite leading man. She despised him because of his indifference as an actor and his lack of self-discipline.

Others with memories and tributes were Geraldine Fitzgerald, who made her Hollywood debut in "Dark Victory"; Natalie Wood and Robert Wagner; writer-director Joseph Mankiewicz and Celeste Holm recalling "All About Eve"; Peter Falk; Cicely Tyson; Lee Grant; Liza Minnelli; and George Stevens Jr., director of the American Film Institute.

My gorgeous date, Virginia Mayo, introduced me to a favorite of yesteryear, unnoticed by the crowd, 80-year-old Lois Wilson. Lois was the star of Bette's second film, "Seed" (1931). Of this picture Bette says, "I did my thankless job and kept my mouth shut."

Later, Bette became tougher and fought for what she wanted. She did things the hard way because "I have to work hard to feel I've accomplished something."

The no-nonsense Yankee looks great for a 69-year-old grandmother. She refuses to have a face lift, reasoning, "What your life has been should show on your face."

And what her life has been! Luckier in the limelight than in love, Bette has been married four times. In speaking of her third husband, William Grant Sherry, Bette recalls, "On our honeymoon, he threw me out of the car." Then, she understates, "I never seemed to bring out the best in men." She's had three children.

But no matter what happens in life or career, Bette is a survivor. As Jane Fonda put it, "Bette Davis has been a star for five decades, and the end is not yet in sight."

In accepting Life Achievement Award Bette admitted, "I am overcome by the honors and compliments," adding "This award is just frosting on the cake of my career." She thanked her late mother for championing her saying, "How her eyes would have sparkled if she could have been here tonight."





PHOTO BY GEORGE HURRELL, 1974



# Bette Davis

RECIPIENT OF THE AMERICAN FILM INSTITUTE  
FIFTH ANNUAL AWARD  
FOR LIFE ACHIEVEMENT IN MOTION PICTURES AND TELEVISION

## Excerpts from AFI Souvenir Book.

Born Lowell, Massachusetts, April 5, 1908. Attended John Murray Anderson's acting school. Off Broadway debut in *The Earth Between* with the Provincetown Players, 1928. Toured in *The Wild Duck* and *The Lady From the Sea* with Blanche Yurka. Broadway debut in 1929 with Donald Meek in Martin Flavin's *Broken Dishes*, followed by *Solid South* with Richard Bennett, in 1930.

Went to Hollywood late that year under contract to Universal, after testing unsuccessfully for Sam Goldwyn, who stared at the test and said, "Who did this to me?"

After losing the lead in Universal's *Strictly Dishonorable* to Sidney Fox, Davis was scheduled for the title role in *Bad Sister*. But, in a last-minute switch, she was given the lesser role of the good sister, while Fox was handed the lead in a movie that has been almost completely forgotten.

Carl Laemmle, owner of Universal, looked at the Davis footage and remarked, "Can you picture some poor guy going through hell and high water in a picture and ending up with her at the fade-out?"

Meanwhile, the Laemmles thought so little of Davis that they rushed her through routine assignments in *Seed* and the first *Waterloo Bridge*, and were happy to lend her out for *Way Back Home*, *The Menace*, and *Hell's House*.

Her option dropped, her bags packed for an ignominious return to New York, the phone rang. It was George Arliss.



Bette Davis and Conrad Nagel in *Bad Sister*, 1931

Bette Davis and George Arliss in *The Man Who Played God*, 1932



Disconsolate, Davis picked up the phone to hear, "Miss Davis, this is George Arliss," to which she kiddingly replied, "Of course, Mr. Arliss, jolly decent of you," thinking it was Pat O'Brien or some other humorist.

But it was George Arliss, and he gave her the romantic lead opposite himself in the second film version of the Jules Eckert Goodman play, *The Silent Voice*, which he had done in 1922 as a silent.

Arliss played a concert pianist who loses

his hearing and then lives vicariously by distributing gifts to people in the park below, whose problems he has lip-read. Davis was the girl who falls in love with him. She has credited Arliss with being her "first professional father. I owe him the career that finally emerged."

That was her first movie made under contract to Warner Bros., a pact that would endure for eighteen years through much *sturm und drang*, angst, layoffs, and a lawsuit.



Bette Davis and Theodore Newton in *The Working Man*, 1933

Again with Arliss, but billed second instead of fifth. It had been a busy year for Davis with increasingly important roles opposite Warners' top stars—Barbara Stanwyck in *So Big*, Ruth Chatterton in *The Rich Are Always With Us*, Richard Barthelmess in *Cabin in the Cotton* (who can forget her premature Tennessee Williams Southern vamp who drawled, "Ah'd kiss you, but ah jest washed mah hair"), Douglas Fairbanks, Jr., in *Parachute Jumper*, Spencer Tracy in *20,000 Years in Sing Sing*. That year she also married Harmon O. Nelson, the first of her four husbands.

In *The Working Man*, Davis played a post-graduate flapper who is taught the error of her ways by the all-seeing, all-knowing, all-wise Arliss. The *New York Times* called it "cheery and harmless," two adjectives which, after 1934, would rarely be used to describe anything in which Davis played a part.

But first, there were more dues to be paid in *Ex-Lady* and *Bureau of Missing Persons*, and then someone got the idea to turn Davis into the Garbo-Dietrich-Harlow-Lombard of Warners. . . .



Bette Davis and William Powell in *Fashions of 1934*, 1934

*Fashions of 1934* was the result. A William Powell, just prior to *The Thin Man*, and a Davis with blond wig, false eyelashes, and almost as much makeup as Boris Karloff wore as Frankenstein's monster. They sat around indolently and watched an endless series of Orry-Kelly fashion shows.

"There was nothing left of Bette Davis in this film," she reports indignantly. "I had hit the bottom of the barrel. Never again did I allow anyone to go against my type, with makeup, hair, etc. . . ."

Things would get worse before they got better—*The Big Shakedown* with Charles Farrell and Ricardo Cortez, *Jimmy the Gent* with James Cagney, and the mildly interesting *Fog Over Frisco*, which cast Davis as a thrill-seeking society girl who acts as a fence for gangsters.





Bette Davis and Leslie Howard in **Of Human Bondage**, 1934

Hands on hips, raucous giggle, cockney waitress-prostitute Mildred jeers "Gimpy!" at the sensitive, crippled Leslie Howard in John Cromwell's film of Somerset Maugham's autobiographical novel, *Of Human Bondage*.

Davis's scorching, sadistic, wanton, yet ultimately pitiable and even tragic alley cat was something no actress had ever attempted on the screen. Her appearance opposite Howard was the culmination of nearly a year's begging, cajoling, and screaming to the Brothers Warner to be lent to RKO for the movie. A worn-out Jack Warner finally capitulated, saying, "Go hang yourself."

So she went, and her Mildred led *Life* magazine to note that it was "probably the best performance ever recorded on the screen by a United States actress."

At that point, it may have been, but she would go on to do better. But first, there was *Bordertown*, in which she played, showily, a nymphomaniacal, schizophrenic woman who kills her husband for the unrequited love of Paul Muni, and there were also three unfortunates—*The Girl From Tenth Avenue*, *Special Agent*, and *Front Page Woman*.



The second of Davis's three teamings with Leslie Howard—the third and last would be *It's Love I'm After* a year later—was in the film version of Robert E. Sherwood's allegorical *The Petrified Forest*, which had been such a hit on Broadway. Howard repeated his role of the drifting, sensitive, mid-thirties intellectual who is looking for reasons to live, or die. He finds the first in the person of a young artist, "wasting her sweetness on the desert air," played by Davis, and the second in Duke Mantee, an edgy homicidal gangster on the lam, played by Humphrey Bogart (who had also done the role in the theater, and who was to have his first substantial movie success in this).

The film, considered to be distinguished in its time, was followed by another potboiler, *The Golden Arrow*, and then *Satan Met a Lady*, a poor version of Dashiell Hammett's *The Maltese Falcon*. Davis found it so offensive that she threatened to walk out of her contract. When she was assigned something called *God's Country and the Woman*, that is exactly what she did.

She went to England, filed suit against Warners to break her contract, and agreed to make two films there for British producer Ludovic Toeplitz. Warners served an injunction to prevent her from filming, and the case went to court with Sir Patrick Hastings repre-

Leslie Howard, Dick Foran, Bette Davis, Humphrey Bogart in **The Petrified Forest**, 1936

senting the studio. He opened his remarks in court with, "I can't help but think, m'lord, this is the action of a very naughty young lady."

The naughty young lady fought like a lioness for her future. When a letter she had written to Jack Warner, referring to her position with him as a form of slavery, was introduced into the testimony, Hastings noted dryly, "The slavery had a silver lining because the slave was, to say the least, well remunerated."

Davis lost the battle, but won the war. The court ordered a three-month injunction against her appearing in any other movie and further compelled her to pay the court costs, which totaled over \$100,000.

Away from films for the better part of a year, she was broke. Warners paid the court costs and ordered her back home. She feared she would have to face a purgatory. But Warners, realizing that Davis was as strong a woman as she was powerful an actress, decided to respect both.



Franchot Tone and Bette Davis in **Dangerous**, 1935

*Dangerous* was no better, actually, than her three previous potboilers, though the opening sequences indicate that it was loosely based on Jeanne Eagels's tragic life.

But it is remembered today because Davis received her first Oscar. It was a retroactive award for her Mildred the year before, when *It Happened One Night* had swept all the major awards, including best actress.



Bette Davis and Humphrey Bogart in **Marked Woman**, 1937

*Marked Woman*, a sizzling melodrama in which Davis trenchantly portrayed a "B" girl—the closest one could get to a prostitute in those still innocent days—was her welcome home, all-is-forgiven present from Warners.

Loosely based on New York District Attorney Thomas Dewey's frontal attack on Lucky

Luciano's vice ring, *Marked Woman* cast Davis as a tough girl who goes along with mobster Eduardo Ciannelli, despite D. A. Humphrey Bogart's blandishments to her to turn state's evidence. When her young sister, Jane Bryan, is killed in the line of Davis's duties, there is only one thing Davis can do. She gives in to Bogart and then walks inevitably into the fog.

She was on her way to greatness now. Before 1937 was over, she would be seen opposite Edward G. Robinson in *Kid Galahad*, and Leslie Howard in *It's Love I'm After*.

But there was still one more potboiler to make.





Bette Davis and Henry Fonda in **That Certain Woman**, 1937

*That Certain Woman*, which cast a bemused, young Henry Fonda opposite Davis, was a remake of Gloria Swanson's old weepie, *The Trespasser*. She played the well-worn role of the girl from the wrong side of the tracks, who loves married man Ian Hunter, but marries Fonda, whose father then has the marriage annulled.

Davis goes back to being Hunter's secretary and has Fonda's child in secret. Fonda marries Anita Louise, who becomes hope-

lessly crippled in an accident on her honeymoon. Hunter develops a fever from a disease known only to Hollywood scriptwriters and dies, leaving Davis and her son very well provided for. There's more. . . .

Hunter's widow assumes her husband had been the father of Davis's child when the press makes a sensation of the affair. Fonda's father, realizing that the child is his grandson, tries to have the boy taken from Davis on grounds that she is unfit. So Davis nobly has Fonda and his crippled wife adopt the child, and she goes off to Europe to sulk and suffer alone. There's more. . . .

When Louise expires, Davis and Fonda finally get together for the simple reason that nobody else is still alive.

There would not be another tawdry pot-boiler like this in Davis's career until *Beyond the Forest*, twelve years later.



Bette Davis and Henry Fonda in **Jezebel**, 1938

*Jezebel* was Bette Davis's answer to losing Scarlett O'Hara. Based on a flop play by Owen Davis, which Miriam Hopkins had done on Broadway four years earlier, it was alchemized with a scalding screenplay by several writers, including John Huston, and directed with the customary sharpness and finesse of William Wyler. It won Davis her second Oscar.

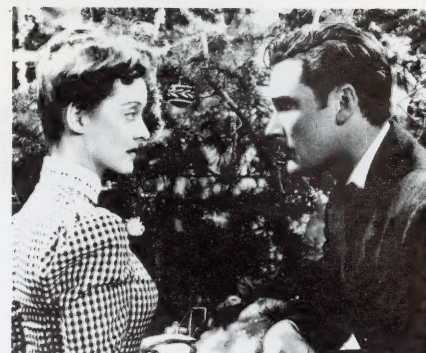
As a belle of the antebellum South, she marches into the Cosmos Ball in scarlet, whereas all of the other simpering virgins are wearing white.

The film was shrewdly crafted to display Davis in a variety of moods and passions as

she flirted outrageously, sent men off to their doom, and behaved, generally, as if the Civil War was merely a means to coalesce all of the havoc she had so carelessly wrought. And one had to wait until the eighth reel for stern spinster aunt Fay Bainter to bring Jezebel Davis to her senses and add up her follies.

Davis would atone in altogether magnificent fashion: She persuades the insipid young Margaret Lindsay, whom Henry Fonda had married simply to escape the Jezebel's clutches, that she is too tender and inexperienced to be much good to Fonda, who has caught yellow fever. As Fonda is carried off in a cart to die on a quarantined island, Davis goes in her stead, tenderly mopping Fonda's face, as drums roll and torches flare.

But nobody, nobody could ever hold a candle to Davis in those great final scenes when she was marching up a staircase, strolling into a fog, quietly dying of prognosis negative, or simply slouching along the street of regrets.



Bette Davis and Errol Flynn in **The Sisters**, 1938

Anatole Litvak directed Errol Flynn and Davis in *The Sisters*, a tale of turn-of-the-century San Francisco, climaxed by the great earthquake.

Based on a popular novel by Myron Brinig, it was manufactured as a vehicle for Warners' King and Queen. But Davis despised Flynn because she thought him an indifferent actor, and because he was billed before her in deference to the enormous popularity of his swashbucklers.

Otherwise, the movie was simply the story of three sisters—Anita Louise and Jane Bryan were the others—and how they grew, loved, and suffered between two inaugural balls. It was minor Davis, but she had almost reached the stage where she could do no wrong.



Bette Davis and George Brent in **Dark Victory**, 1939

*Dark Victory* may be the quintessential Bette Davis movie. Based on a play in which Tallulah Bankhead had lasted only a few weeks, the film featured Casey Robinson's juiced-up screenplay. Edmund Goulding, who knew how to make women look almost as good as George Cukor did, directed it to display Davis as a gleaming diamond, surrounded by a Tiffany setting of worshippers, the ubiquitous George Brent, and Geraldine Fitzgerald, Humphrey Bogart, and a Ronald Reagan long before he dreamed of being governor of any place.

Davis, a spoiled, rich girl, learns she is going blind, which is symptomatic of her fatal illness—another rare one known only to Hollywood writers. She decides she is going to live to the hilt before she dies, but she is brought to her senses by Dr. Brent and best friend Fitzgerald, and she dies with a grace in the final scene that most actresses would happily have given their own lives to play.



Bette Davis in **Juarez**, 1939



While Paul Muni, as Benito Juarez, rampaged through the countryside, winning over the Mexican peasantry in his bitter fight against French Imperialism, Davis, as Carlotta, Empress of Mexico and wife of Emperor Maximilian, Brian Aherne, slowly went out of her mind on the marble floors of a number of palaces in France and Mexico. She and Muni might have been in different films. They never met once in *Juarez*.

But his star was waning and hers had risen, and her name was needed for box-office purposes in this film, which William Dieterle directed from a screenplay by John Huston and others.

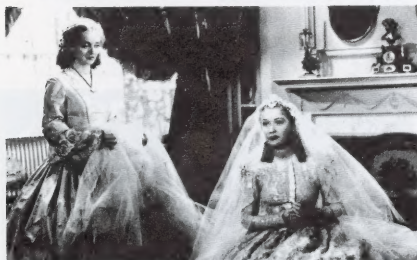
Davis has a few fine moments, as does Aherne, but Bella Muni still ruled, not only Paul, but all of his directors, with a shake of the head, indicating yes or no. Accordingly, Davis's role was not as big as it should have been.

Miriam Hopkins and Bette Davis in **The Old Maid**, 1939

*The Old Maid* teamed Davis and Miriam Hopkins in Edmund Goulding's film version of the Pulitzer Prize play Zöe Akins had adapted from Edith Wharton's novel.

A tearjerker from the fade-in, the plot had Hopkins harass Davis through nine reels and three decades of history.

Hopkins rejects George Brent to marry



Jerome Cowan. Cousin Davis comforts the heartbroken Brent and wakes up pregnant. Brent goes off to the Civil War and is killed, while Davis goes to Arizona to have the child in secret.

She eventually returns to Philadelphia to open a nursery school for orphans, and when Hopkins realizes that one of them is the child of Davis and Brent, she destroys Davis's chance to marry Cowan's brother, James Stephenson.

Whereupon, Davis and her daughter move in with Hopkins and her family. The child believes Hopkins is her mother and Davis her old maid aunt and treats her terribly. Many years and many tears later, the by-now two crones play their final scene as the grown-up daughter is about to be married. The sobs in the audience almost drowned out the sound track.

Gale Sondergaard and Bette Davis in **The Letter**, 1940

Proof positive, at last, that Davis never said, "Pet-ah, giiive me the lettah!" She got it from a Chinese Gale Sondergaard, whose husband had been Davis's lover and whom Davis had murdered in a fit of seething passion in the opening moments of *The Letter*.

William Wyler brilliantly created mood, tension, and ambience of the inscrutable East in the film based on a play by Somerset Maugham, which Katharine Cornell had done on Broadway and Jeanne Eagels in the silents.

Davis was superb as the bored wife of a

rubber plantation manager in Malaya, who dallies while her husband is away and then is brought to trial for the murder of her lover.

She proves to the satisfaction of the British Colonials that no decent woman of their caste could conceivably be guilty of so sordid and heinous a passion.

But there is that incriminating letter sent to the lover in happier days. Davis limned an unforgettable portrait of sanctimonious hypocrisy camouflaging gross passion. For once, the film was as fine as her performance.



Bette Davis in **The Private Lives of Elizabeth and Essex**, 1939

*The Private Lives of Elizabeth and Essex* was the passion of two royal playmates, according to Maxwell Anderson, whose original play, upon which this is based, *Elizabeth the Queen*, had starred the Lunts in 1930.

Michael Curtiz directed Davis and her least favorite leading man, Errol Flynn—she had desperately wanted Laurence Olivier—but this time she was billed first. It was a tapestry of love and power, in which the queen loved her courtier, but since he loved her power more, she finally had to send him to the executioner.

Davis shaved off her hair to accommodate the wigs fashioned for bald Elizabeth and acted in her most imperious fashion, with plentiful signs to the audience that a queen can suffer as much as you and I.



Claude Rains and Bette Davis in **Now, Voyager**, 1942

If *Dark Victory* is not the quintessential Davis vehicle, *Now, Voyager* must certainly be. Davis was riding the crest of a popularity she had further enhanced over the previous two years with the release of *The Great Lie* with Mary Astor, *The Bride Came C.O.D.* with James Cagney, William Wyler's film of Lillian Hellman's *The Little Foxes*, George Kaufman and Moss Hart's *The Man Who Came to Dinner*, and John Huston's *In This*



*Our Life* with Olivia de Havilland.

Now, *Voyager* cast Davis as a New England spinster, dowdy, neurotic, and repressed by her dowager mother, Gladys Cooper.

Thanks to psychiatrist Claude Rains and sister-in-law Ilka Chase, Davis goes to a beauty salon, gets some smart clothes, goes abroad, and gets Paul Henreid.

As this is still a Davis vehicle, Henreid is necessarily married, and has a troubled daughter who seems incipiently to have all of the symptoms Davis had before she discovered Elizabeth Arden.

The kitsch was so well done, Davis so fine, her supporting cast so superior, that the film remains fun to see even now.



Miriam Hopkins and Bette Davis in **Old Acquaintance**, 1943

Davis and Miriam Hopkins co-starred again, in John van Druten's wryly amusing *Old Acquaintance*, in the roles Jane Cowl and Peggy Wood had done on Broadway.

They played schoolgirl chums whose friendship is broken up when Davis goes to New York to become a novelist and Hopkins marries and raises a family.

Davis's success sparks Hopkins to write a trashy, commercial novel that is so popular it encourages her to write novel after novel, while husband John Loder is given up in favor of her career.

She becomes rich and famous and has everything but the prestige, which, to her fury, Davis has. The film is vastly entertaining as the two old pros—who didn't much like each other off camera either—go at each other, across the years, in designer gowns.



Bette Davis and Paul Lukas in **Watch on the Rhine**, 1943

When Lillian Hellman's Broadway play, *Watch on the Rhine*, was transferred to the screen with its original cast virtually intact—Paul Lukas, Lucile Watson, George Coulouris—Davis agreed to take a secondary role to Lukas because she believed in the playwright's warning to an isolationist-minded America that fascism might exist under its very roof. She further realized that her powerful name was needed to bolster the box-office value of a film of this kind.

In return, Hellman and Dashiell Hammett somewhat bolstered the role of the American wife of a European intellectual (Lukas) who has become an anti-Fascist fighter.

The story is somewhat dated today, but Hellman's clear, fine speeches and the excellent work of the cast remain as sharp as ever.



Claude Rains and Bette Davis in **Mr. Skeffington**, 1944

*Mr. Skeffington*, adapted from the story by "Elizabeth," gave Davis and Claude Rains a marvelous opportunity to display their histrionics, as they enacted what seemed like the entire gamut of human emotions, in a story set over the first half of the twentieth century.

Davis was the willful, selfish, beautiful daughter of an aristocratic but impoverished New York family; Rains was the Jewish banker for whom her scapegrace brother worked. When her brother's embezzlement could no longer be covered up, Davis coolly

married the banker, who adored her, and she blithely continued her career of love affairs.

She was so beautiful (and rich) that as she got older, the young men got younger, and Rains finally got the point and returned to Germany. He had the unfortunate judgment to still be there when Hitler took over, and was sent to a concentration camp.

Meanwhile, his glamorous wife was having some trouble of her own. She contracted diphtheria, and suddenly her looks and youth were gone with her hair. When Rains returned from abroad, wrecked and blind, he still thought his wife must be young and beautiful. This enabled Davis and Rains to play the greatest staircase scene of them all.



Bette Davis and Mildred Dunnock in **The Corn Is Green**, 1945

By now, at thirty-seven, Davis was not only the Queen of Hollywood, but its undisputed grande dame, who could do whatever she liked. She chose Emlyn William's *The Corn Is Green* as her next vehicle. In it she played Miss Moffat, the elderly British schoolmistress who comes to a small Welsh village and sees the genius in a poor young student, nurtures it, and sacrifices so that he will have a great career, thus justifying her own barren existence.

Davis was aged and padded but there was something a bit theatrical about the movie, perhaps because John Dall offered no strong plausibility as the boy.





Bette Davis and Joseph Cotten in **Beyond the Forest**, 1949

In the next four years, Davis made *A Stolen Life*, *Deception*, *Winter Meeting*, *June Bride*, and took time out to become a mother for the first time at thirty-nine—thanks to her third marriage, to William Grant Sherry—before beginning work on *Beyond the Forest*.

This ignominious claptrap not only spelled the end of Davis's eighteen years at Warners but very nearly of her entire career.

She played a Midwestern Emma Bovary, who yearned to marry Chicago industrialist David Brian but was saddled with dull husband Joseph Cotten. So to the strains of "Chicago," endlessly played on the sound track, she wheedled, wiggled, shimmied, shook, and finally murdered, before the ninth reel mercifully put an end to things and to her.



Bette Davis in **The Star**, 1952

Her popularity and prestige once again restored, Davis appeared in *Payment on Demand*, the unfortunate *Another Man's Poison*, and accepted a cameo role and special billing in *Phone Call From a Stranger*, which starred her then-husband, Gary Merrill. Then she agreed to star in a potboiler called *The Star*.

She portrayed Margaret Elliott, an aging Hollywood star and former Oscar winner, who hasn't worked in several years. She faces loneliness, rejection, middle age, and bankruptcy in a series of hysterical confrontations with a daughter she cannot keep, a family which doesn't want her now that her money is gone, and even worse.

Davis was able to supply sufficient bravura to these goings-on for *Newsweek* to note that her performance was a "marathon one-woman show and that Bette Davis... is still her own best imitator." This would be her last film for three years. She was returning to Broadway in a musical, *Two's Company*.



Davis, as film queen, was by no means finished, as *All About Eve*, which Joseph L. Mankiewicz wrote and directed, amply proved.

Margo Channing was a glittering, prestigious star, most resembling a combination of Tallulah Bankhead and Davis herself, and Davis played it most glitteringly. She caught every nuance of Mankiewicz's brilliant screenplay, and for many people, Margo remains their favorite Davis performance. It won her the New York Film Critics award.

Davis captured marvelously the wit, warmth, toughness, vulnerability, egocentricity, and generosity of the multi-faceted

Bette Davis, Thelma Ritter, Celeste Holm, Hugh Marlowe in **All About Eve**, 1950

woman. While imbuing Margo with the glamour and tempestuousness we like to think of as characteristic of great stars, she did not forget to underscore the character with truth and honesty.







Bette Davis in **The Virgin Queen**, 1955

After *Two's Company* closed, following its eighty-ninth performance, Davis faced a battle with osteomyelitis of the jaw, necessitating nearly two years of recuperation in Maine.

Three years after *The Star*, she agreed once again to enact Queen Elizabeth I in what originally had been titled *Sir Walter Raleigh*, a script intended for Richard Burton.

What finally emerged was retitled *The Virgin Queen*, in deference to its star, with Richard Todd as Raleigh. Davis, much stouter than when last seen, lent to the comparatively small role all of her fire and authority.

The following year, she played plump matrons in *Storm Center* and *The Catered Affair*, and began to appear on television in various anthology shows. She was set to return to Broadway as Eliza Gant in a dramatization of Thomas Wolfe's *Look Homeward, Angel* when a broken back stymied that plan.

She had a more substantial role as Apple Annie in *Pocketful of Miracles*, Frank Capra's remake of his 1933 *Lady For a Day*, then returned to Broadway as the concupiscent innkeeper, hardly the leading role, in Tennessee Williams's *The Night of the Iguana*.

Once again, things looked grim, so much so that she was moved to take out an ad in the movie trade publications, which read:

Mother of three—10, 11, and 15—Divorcée. American. Thirty years experience as an actress in motion pictures. Mobile still, and more affable than rumor would have it. Wants steady employment in Hollywood (has had Broadway).

Bette Davis, c/o Martin Baum, GAC. References upon request.

But Robert Aldrich had sent her a script which would co-star her with her old Warner's rival, Joan Crawford.

*What Ever Happened to Baby Jane?* was a Gothic thriller that cast Davis as a crazed former Hollywood child star living on memories and gin. Joan Crawford played her sister, herself a star in the late twenties and thirties when Davis's own star had waned, and who is now a hopeless cripple confined to bed and a wheelchair. Crawford is served on a tray roasted rats and her pet parakeet for supper, as Davis offers a snarling invitation, "Eat your din-din, bitch!"

It was an upsetting piece of grotesquerie, but endlessly fascinating as one watched Davis in fright wig and chalk white clown makeup, watching herself on the television late show in actual clips of the young Davis in *Parachute Jumper*, even as Crawford observed herself in *Sadie McKee*. The movie was an enormous success, which neither actress has, unfortunately, been able to duplicate in the past fifteen years.

Davis did have a fine opportunity two years later in *Hush*. . . *Hush, Sweet Charlotte*, in which she was reunited with Olivia de Havilland, Mary Astor, and Joseph Cotton. But such films as *Dead Ringer*, *The Empty Canvas*, *Where Love Has Gone*, *The Nanny*, *The Anniversary*, *Bunny O'Hare*, and *Burnt Offerings*, which she apparently accepted for lack of anything better, have hardly been worth the time, trouble, and talent she has bestowed on them.

But there is still a vast loyal public which feels that any film with which she is associated in any role, large or small, is sufficient justification for its existence, and, for nearly



Joan Crawford and Bette Davis in **What Ever Happened to Baby Jane?**, 1962

everybody in the world, there is still "The Late Show" to remind us what a star is, was, and always will be.





Bette is emotional as George Stevens Jr., AFI head, presents the Life Achievement Award saying, "It is less difficult for a woman to be celebrated for her genius than to be forgiven for it. We are here to celebrate and to forgive, honoring a woman who dared to be different."



Olivia de Havilland and writer-director Joseph Mankiewicz join in the standing ovation as Bette goes to the podium.

## AFI ACHIEVEMENT AWARDS



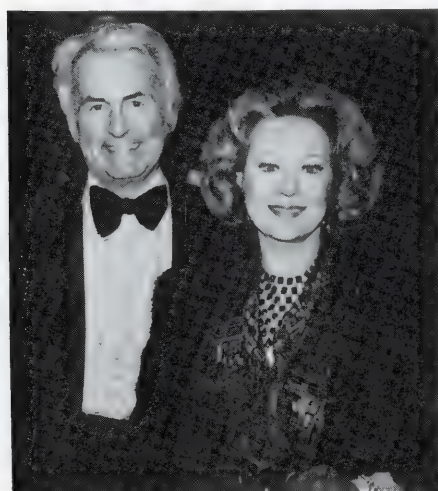
Femcee Jane Fonda applauds Davis remembering "In an era of sexy blondes, she created a new kind of woman—straight-forward and selfwilled."



Peter Falk whose career brushed against Bette in "Pocketful of Miracles" ('61).



His daughter's presence on the program prompted Henry Fonda to remark, "It takes two Fondas to salute one Davis."



Virginia Mayo and Lee Graham arrive at the formal dinner.



Natalie Wood recalled that as an 11-year-old she was Bette's daughter in "The Star," Robert Wagner remembered working with Davis in the TV movie, "Madame Sin." Bette later told Natalie, "If I'd been 20 years younger, I'd have gone after Bob myself."



Lee Grant gives some vital aspects of the American Film Institute.



## Bette comments on some of her 80 films



First picture, "Bad Sister" (1931): "I was so virtuous, so noble and saccharine it turned my stomach."



"Jezebel" (1938) with Henry Fonda: "The first Oscar for 'Dangerous' was a fluke . . . a consolation prize for 'Of Human Bondage,' but when 'Jezebel' came along, I knew I had it made."



"Dark Victory" (1939): "My personal favorite . . . and the public's."



"Of Human Bondage" (1934) with Leslie Howard: "Mildred was a great role . . . A lot of people believe this was my first picture although I had made 21 films before it."



"The Private Lives of Elizabeth & Essex" (1939): "The only fly in the ointment was Errol Flynn as Essex . . . In all the scenes I dreamed Laurence Olivier was playing the part."





**"All About Eve" (1950) with Anne Baxter, Marilyn Monroe and George Sanders: "It couldn't fail. Claudette Colbert said 'I had to break my back so that Bette could replace me in the role of a lifetime.'"**



**"The Little Foxes" (1941): "Filming was torture, but the film was a smashing success."**



**"What Ever Happened To Baby Jane?" (1962) with Joan Crawford: "I felt Jane never washed her face, just added another layer of makeup each day."**



**"The Letter" (1940) with Gale Sondergaard and Tetsu Komai: "A magnificent film . . . due to the genius of William Wyler."**

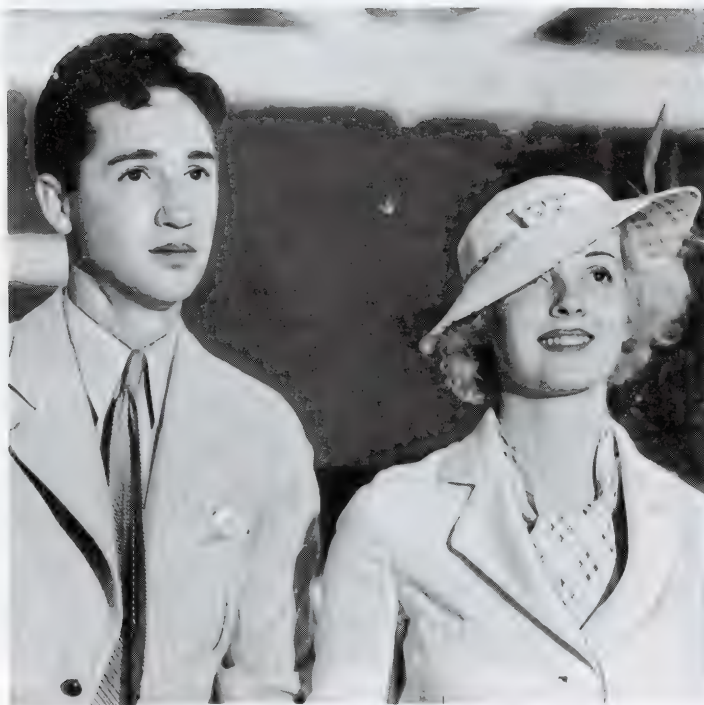


**Last picture, "Burnt Offerings" (1976) with Karen Black: "I did it because I was bored not working, but I don't want to sink into that if I can help it."**





1-Bette Davis during her first years in Hollywood with her mother whom she paid special tribute for her devotion and encouragement in her career. 2-Casual pose while reading a script (1938). 3-Bette Davis with her first husband Harmon O. Nelson, a musician (1934). 4-Bette Davis in a scene with actor Gary Merrill. She later married him.





# Five Actresses and the Roles That Brought Them Together With Bette Davis

By Kirk Crivello

The process of attaining stardom in the movies has always been haphazard and unpredictable, involving chance and accident far more than forethought. In the long history of the movie industry, for every publicized "find" there have been innumerable performers who toiled obscurely for years before achieving the same distinction.

Survivor Bette Davis would seem as unlikely a film star as ever reached stardom. Fantastic beauty didn't get her there. Ability did, but talent was not enough. Her enduring career bears the battle scars of continuing fights with studio brass to get decent roles in worthwhile motion pictures.

Faced with her first scene opposite superstar Ruth Chatterton during the filming of *THE RICH ARE ALWAYS WITH US* (1932), Bette suffered such a case of nerves that she startled the seasoned actress with the spontaneous confession: "I'm so damned scared of you I'm speechless!" After that Chatterton went out of her way to help the young ingenue with her role, a kindness Davis herself has duplicated in later years when acting with newcomers.

As evidence the following actresses who gave superb performances in several Bette Davis star vehicles.



Anita Louise, Bette Davis and Jane Bryan in "The Sisters"

In the four films Bette Davis appeared in with *Jane Bryan*, she went to

desperate lengths to protect Jane's innocence; but Jane with her clean-cut, American girl looks, seemed much too clever to really get in trouble. Starting with *MARKED WOMAN* (1937), Davis predicted stardom for her young protegee and threw more than one scene her way. In *MARKED WOMAN*, Davis's shady reputation as a nightclub "hostess" makes headlines, her kid-sister Jane refuses to continue classes at an exclusive school which results in her murder; As Edward G. Robinson's sister in *KID GALAHAD* (1937), she becomes romantically involved with fighter Wayne Morris, who's enamored with Davis; In *THE SISTERS* (1938), Davis, Anita Louise and Jane are sisters whose marital problems are traced during the time of the San Francisco 1906 earthquake. As the youngest sister, Jane turned in an impressive acting job in a lavish made production; The final Davis-Bryan film, *THE OLD MAID* (1939), based on Zoe Akins play about unwed mother (Davis), whose unsuspecting daughter (Jane) grows up ignoring her, and loving Davis's scheming cousin, Miriam Hopkins. The last scene, after Jane is married and about to depart on her honeymoon, saving her last goodbye kiss for her old maid aunt remains soap opera par excellence! In 1940, Warners realized she was ready for important things, and gave her the challenge opposite Paul Muni in *WE ARE NOT ALONE*. The same year she married millionaire Justin Dart, president of Rexall Drug, Inc., and Dart Industries, retiring at only 21. When Davis wed her second husband, the late Arthur Farnsworth, they were married at the home of the Darts, then living in Arizona. They have remained close friends.



Bette Davis & Geraldine Fitzgerald in "Dark Victory"

The Irish actress *Geraldine Fitzgerald* made her Hollywood debut in *DARK VICTORY* (1939) supporting Davis, with whom she developed a friendship that endures to this day. Although one of Davis's greatest successes, Geraldine was by no means

lost in the role of Ann King, the heroine's best friend. Her excellent performance was an immeasurable asset which critics and audiences did not overlook. Geraldine won a citation from the National Board of Review and was nominated for supporting actress for *WUTHERING HEIGHTS*. In Davis's *WATCH ON THE RHINE* (1943), her role as the American wife of nobleman George Coulouris was brief. Now a successful cabaret singer, Davis recently introduced her on stage of West Hollywood's popular Studio One a few nights following her own triumph AFI salute in which Geraldine Fitzgerald was prominently on the dais. Since 1946, she's been the wife of millionaire Stuart Scheffé, co-founder of the Pan-Am Building and chairman of the New York Youth Board.



Dolores Moran & Gig Young in "Old Acquaintance" starring Bette Davis.

In *OLD ACQUAINTANCE* (1943), 17-year-old *Dolores Moran* gave a sensitive portrayal as the girl who runs off to marry Gig Young at the suggestion of her mother's (Miriam Hopkins) best-friend, Davis. Named Warner Brothers most interesting newcomer of 1943, her comet zoomed quickly with major roles in *TO HAVE AND HAVE NOT*, *THE HORN BLOWS AT MIDNIGHT* and *THE MAN I LOVE*. But mostly Dolores existed on the screen to decorate it. When you looked like Dolores Moran, acting was hardly a prime consideration. She seemed not to have cared too much about her career after she married producer Benedict Bogeaus in 1949.

*Barbara Bates* was sweet, refined and very beautiful indeed. Except for her two Davis films, most of her roles called for little more than that. Davis chose her to play the title role in *JUNE BRIDE* (1949). A breezy comedy of slick women's magazine writer (Davis) inspired by a June bride feature that backfires when the young couple elope instead. Today, Barbara's best remembered for creating that memorable scene at the close of *ALL*

Continued on Page 20



# IRENE RYAN TELLS HOW SHE BECAME A COMEDienne

1954 Interview  
By Zelda Cini

*From Roadshow Soubrette to Broadway for her crowning achievement.*

Irene Ryan is blue-eyed, petite and a comedienne, which would be something of a curse if she didn't enjoy it so much.

How does a girl become a comedienne?

"Well," said Renie, since that's what everyone calls her, "I just lean that way. Always did."

Lean is a good word, but it in no way describes the bent of a girl who made her first stage appearance when she was 11 years old and won first prize for singing "Where Did Robinson Crusoe Go With Friday on Saturday Night?"

That's scarcely the way you'd expect a comedienne to make a start, especially after a sleepless night.

"There were," Renie explained, "many reasons for being sleepless, apart from the excitement of preparing to make my theatrical debut. There was the acute discomfort of sleeping on a head full of hard knots. I had straight hair. But curls were popular. So my unyielding tresses were wound in rags. Remeber rags?"

Renie shuddered with what seemed to be a still vivid memory.

"The debut was in San Francisco in the old Valencia Theater." She shuddered again, and grinned. "Well, guess *that* dates me. Those were the days of amateur nights. Not like today's elaborate amateur shows. In those days they had hooks, and they really did haul you off the stage with them. And the audience either loved you or threw tomatoes. Honest," she said, widening her eyes.

"Accounting," Renie added, twinkling, "for the wonderful agility acquired. They needed it, believe me."

Renie didn't get the hook. She won first prize and her theatrical career was launched.

Before her theater debut, Renie had been born Irene Noblett in Fort Worth, Texas. Her father, James M. Noblett, was an immigration officer and her mother was "straight from the Auld Sod," as Renie put it. While Renie was still teething, the Noblett family moved to San Francisco.

For the next 10 years Irene went to school, taking dancing lessons at the insistence of her mother and despite the violent objections of her father. Shortly after her father died, Renie's mother continued to encourage her daughter's theatrical aspirations. Which brings us up to Renie's debut in the Valencia Theater.

"Being a first-prize winner at my

debut, there was only one direction to take," Renie went on, adding: "Naturally. So I took to the amateur circuit like a veteran. Did all right, too, as I remember. Sure there were problems. There was one school teacher, for instance." Renie lighted a cigarette and leaned back.

"Had a little trouble with her about the lyrics for a song. Couldn't make her believe they were perfectly ordinary lyrics and from a popular song. She trotted me home to mother after a classmate had plunged me into difficulties. Upshot of that was that I was expelled. Never did go back to school after that. Got all my larnin' in show-business, and that's *some* school, take it from me," she chuckled.

"Where were we?" she asked dryly. Oh, yes. The amateur circuit.

"Right about the middle of the amateur-show routine, I met the Lakes—Arthur and Florence—who did a brother and sister act, and their mother. Mrs. Lake spoke with my mother and the next thing I knew we were all together in a traveling show. A package of vaudeville—with a comic, a straight man, a prima donna, an ingenue, the Lakes, as a brother and sister act, and a soubrette. Me. The cute one, in the fluffy skirts. I sang and danced. The prima donna sang too. Differently. Rent her handkerchief. You know the kind."

There was nostalgia here, but it had a good-sized giggle in it.

"From this to a real stock company was my next jump. In the chorus, at first; then I was offered a part. I was delirious. I played a Chinaman. And I was a darned good Chinaman, too. I played maids and old ladies. Do you know that I played Miss Hazy in Mrs. Wiggs of the Cabbage Patch when I was 16? Talk about learning to act!

"Then more stock. Different company and two years of acting a whole library of popular shows in Omaha, Nebraska. There was a place for you. But do you know something? Down at the Biltmore (which is where Irene is doing a night club act in the Bowl) people come up to me and say, 'Why, I remember you from Omaha!' Makes me feel funny," she admitted.

"But it was while I was in Omaha that I got my first real break. I had an offer to go into big-time vaudeville. The Orpheum Circuit! That was really arriving. By this time I had met Tim Ryan.

"We worked out a comedy act . . . very much like Burns and Allen, as a

matter of fact . . . and played the whole circuit.

"Let's see. That brings us up to about '32. After that we bumped around and got into radio. I don't suppose you remember 'Tim and Irene'?" Her voice rose on that question and then cracked a little, and the quality of comedian came through as she grimaced. "We were pretty successful. And we were in Hollywood.

"Along about 1939 . . . 1940, maybe . . . I made my first movie. A Dr. Christian movie. And dozens followed. Some of them—the real turkeys—are on TV. Often. I made one for Monogram called 'The Sultan's Daughter.'

She was with Paulette Goddard in "Diary of a Chambermaid" and with Betty Grable in "Meet Me After the Show" and with Linda Darnell in "Blackbeard and the Pirate" and on and on, always in some sort of character makeup which rendered her all but invisible to the people who know her as she is.

But for TV audiences, her most recent notable characterization was that travesty on beauty—Miss Mt. Idy, the beauty-contest winner which Cliff Arquette tried so hard to marry off to Dennis Day in last season's series. She was very, very funny. She was also incredibly un-good-looking. More importantly, she didn't look like Irene Ryan, which is where her particular kind of comedy serves as a boomerang.

For Irene Ryan, whether she likes it or not, differs from most people in that she has a full set of faces, instead of the usual one.

Fortunately for directors and, perhaps, unfortunately for her as a star instantly identified with a name, Irene Ryan's amazingly mobile face can transform her in a single instant from an attractive young woman (which she is, despite her 20-odd years of theatrical experience) to a frowsy gargoyle or a frumpy spinster.

"Which is what I'd love to play," Irene said rapturously. "Can't you just imagine me as a nosy little spinster? I think I'd be sensational." Just that fast, her face—and her demeanor—changed. Then she collapsed again and lighted a cigarette, but her bright blue eyes glittered.

"Oh, well, so now I do night clubs. How come? Played the right benefit, I guess," and she giggled. "Went to Las Vegas for a big police benefit. Did three numbers. A man met me afterwards, offered me a job at the Thunderbird and I took it. That was May 12, 1951. Since then I've been all over the place.

Her farewell comment was not really irrelevant. Show business," she said with a deep sigh, "is also hard. But it's been very good to me."△

## HER BEST FILMS

*Continued on Page 40*









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### FIVE ACTRESSES/Continued



Bette Davis and Barbara Bates in "June Bride"

**ABOUT EVE** (1950). In that cynical view of New York theatre life, Davis and Barbara had no scenes together. Unfortunately, her later films were disappointing and never matched the promise of **ALL ABOUT EVE**. She took her own life in 1969.



Bette Davis & Jane Bryan in "Payment and Demand"

After leaving Warner Brothers, Bette Davis went to RKO for **PAYMENT ON DEMAND** (1951), a well-handled chronicle of a Davis-Barry Sullivan marriage and their two daughters **Betty Lynn** and **Peggie Castle**. Davis was enchanted with **Betty Lynn** when she played **Barbara Bates** sister in **JUNE BRIDE** and asked for her to play the troubled teenage daughter, **Martha**. Played at age 3 in the film by Davis's own daughter, "B.D." Thereafter, you'd see her turning up as a friend of **Jeanne Crain's** or **Barbara Lawrence's**, but she never had another chance to really shine. During Davis's AFI honor and Studio One appearance, **Betty Lynn** was in attendance—remembering the years that Davis helped "push" her own career!

These are but just five actresses who had their moment of motion picture glory appearing with The First Lady Of The Screen—Miss Bette Davis. △



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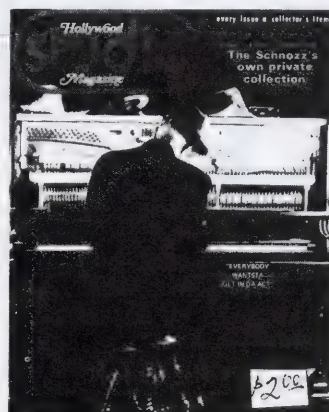
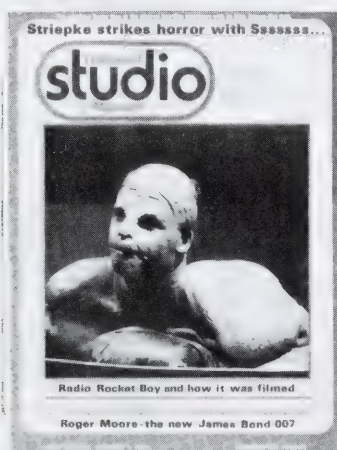
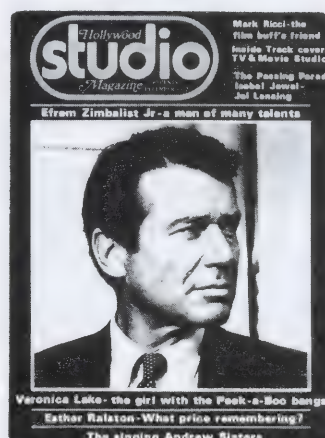
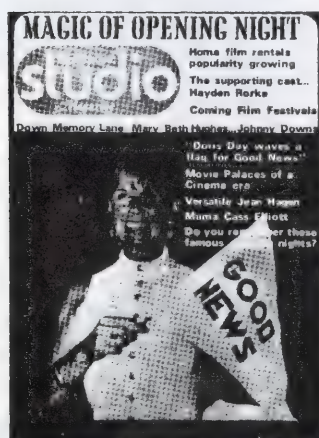
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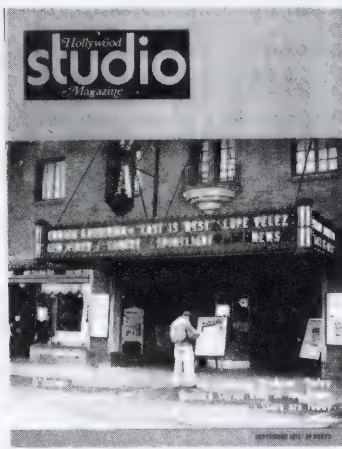
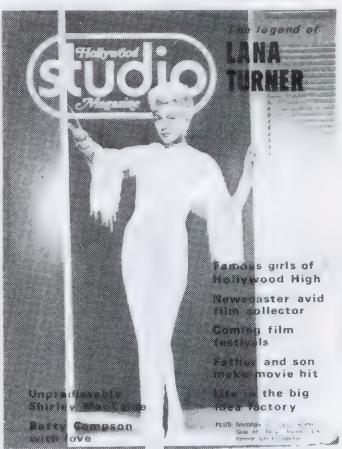
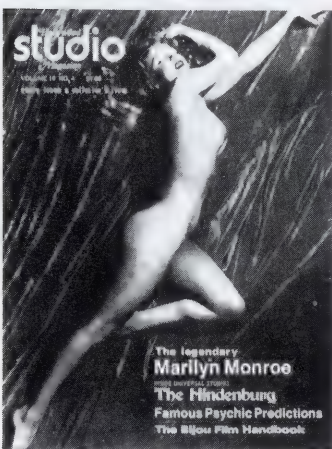
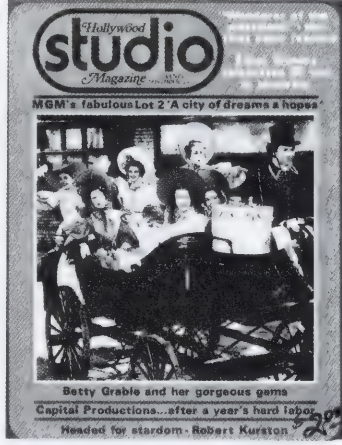
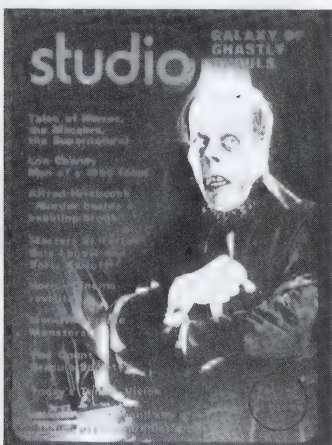
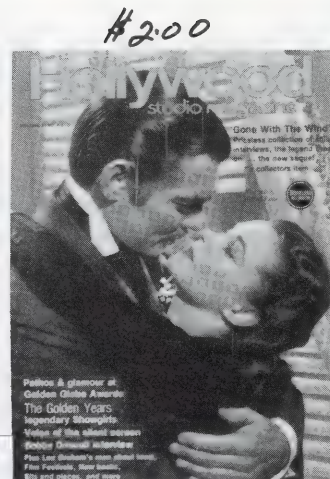
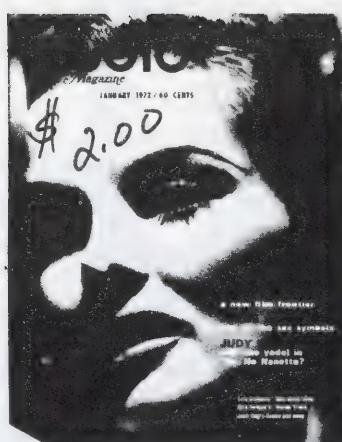
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**SPRINGTIME IN THE ROCKIES**—1938—6 reels starring Gene Autry, Smiley Burnette. Something about a train load of sheep, and animal husbandry—but who really cares? Its still Gene singing those good old songs and righting those wrongs in the Old Republic fashion. Good prints! **16mm—\$132.50, S8S—\$87.50.**

**HILLS OF OLD WYOMING**—6 reels with William Boyd, Gabby Hays, Russell Hayden, Clara Kimball Young. Seems that Indians are responsible for rustling Gabby's cattle as the tracks lead directly to the trading post. Hopalong Cassidy enters the scene and finds out different in this great Republic entry. Sure to please any western fan. **16mm—\$132.50, S8S—\$87.50.**

**THE LITTLE PRINCESS**—Now available in COLOR and S8Snd prints. Colors are on the warm side as most technicolor releases of this period were and the prints are sharp and clear and rock steady! **16mm color—10 reels—\$403.50, S8S color—\$273.00**

**JUDGE PRIEST**—Fox—1934—8 reels. With Will Rogers, Henry B. Walthall, Hattie McDaniels, Stepin Fetchit. This rare John Ford feature from the only known preprint available features a beautifully realized series of vignettes in a sleepy, easy going Southern town, with Rogers as the local magistrate trying to keep his son and the girl next door together (amidst small town gossip) and also facing the pre-election worries against the bureaucratic senator, all wind and no shame. Rogers wit receives ample footage and the supporting players carry perfectly. Prints are not as crisp as we would like but neither was the preprint and no other preprint exists or is available. Our prints are better than those previously available from other sources. Delightful and thoroughly charming. **16mm snd—\$174.50, S8S—\$115.00**

**OTELLO**—Germany—1923—6 reels, silent. The great Emil Jannings gives one of his remarkable performances in this stylishly lavish UFA production of Shakespeare's play. Impressive sets and fluid camera-work. Prints are of high quality. A must for libraries and schools and the silent film buff. **16mm—\$174.50. S8—\$48.50.**

**VIRTUES REVOLT**—1924—5 reels—silent. A terrific "backstage" saga, somewhat reminiscent of 42nd Street (minus the music) about the little girl with high hopes of hitting the big time, shady managers, lecherous stage managers and assistants, and a mother who remains undaunted at anything. Lots of 1920's atmosphere and some really wild title cards! **16mm—\$111.50, S8—\$40.50.**

**SON OF MONTE CRISTO**—1940—10 reels with Louis Hayword, Joan Bennett, George Sanders, Clayton Moore, Montague Lane. The finest public domain swashbuckler ever to be released by anyone! Somewhat of a cross between Mark Of Zorro and Robin Hood, as Hayword goes fobbish and battles evil Sanders to win the hand of Bennett, while the Lone Ranger fights back with his printing press. Full of last minute rescues, clashing sabres, tense situations and beautifully detailed sets (including really nasty looking catacombs!) that only big budgets allow. Don't miss this one. **16mm—\$216.50, S8S—\$143.50**

**THE MILLION DOLLAR KID**—1938—6 reels starring Huntz Hall, Leo Gorcey and Gabriel Dell. A local crime wave gives the East Side Kids a bad name in their neighborhood until Mugs, Glimpy and the rest of the gang get really tough. Mugs falls in love with the beautiful daughter of a millionaire whose brother is in trouble and all hell breaks loose. **16mm—\$132.50. S8S—\$87.50.**

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**Studio Collector's Club Film supplier informs HSM that all 16mm titles will NOW also be available in Super 8 Sound (Color).**

**NURSERY FAVORITES—1913 EDISON**—Split reel. One of the three complete "Kinetophone" subjects known to survive. This one has several favorite Kid's rhymes set to a light operetta and all photographed in one continuous shot. Original sound was recorded on wax cylinders and due to variation in the hand cranked cameras of the period, synchronization was at least very difficult. The Jazz Singer, 14 years later was not the first sound flick. **16mm—\$20.00, S8S—\$12.00**

## STAR TREK BLOOPER REELS

**16mm—\$47.50 ea, S8S—\$30.00**

Please note that these two reels are probably the most complete of any offered, however the quality of the prints are below our standards. They both have excellent sound but the pictorial quality is at best a little "dupey" looking. They are so funny however that we have decided to release them.

**Blooper #1**—First season bloopers with Kirk getting drunk and grappling with his yeoman, one of the lovelies from "Tantalus" pops out of her costume, Uhura sweet talks Mr. Spock, The Mission Impossible gang appears, and the ship explodes. Also has outtakes of Don Adams with Don Rickles, Dick Van Dyke, Hogans Heroes, Johnny Carson & more. This reel is part black and white.

**Blooper #2.** Second Season bloopers in this reel. The crew walks into doors, Ed Reimers for "Tribbles," Kirk gets his facial makeup removed painfully, and a villain proclaims "If they refuse to cooperate, SCREW them," after this Kirk refuses to go on! The Capt gets an arrow in the groin, Spock says he will blow his brains out, Kirk pulls Harry Muds mustache, the captain does a wild dance with an alien "cutie." For the finale the crew does a conga thru the ship.

## "IN SEARCH OF ANCIENT ASTRONAUTS"—5 reels—color

Narrated by Rod Sterling. Mysteries of the past take on a new and startling light when examined with the possibility that intelligent beings from outer space visited earth thousands of years ago when our civilization was barely born. A scientific look at old artifacts, maps, legends, mythology and folklore. Filmed on locations of early civilization ruins. One interesting and puzzling artifact is a battery cell made in 2000 BC now in the Bagdad Museum. All this in older days would have been considered heresy—but today is an interesting speculation. **16mm—\$203.50, S8S—\$138.00**

## FARO NELL —1929 two reels

Stars Loise Fazenda in an early talky comedy spoof on an early 1900 melodrama complete with villains, victimized heroines, heroes, shootings, murders with a last minute chase and rescue with a twist. The heroin rescues the hero! **16mm—\$48.50, S8S—\$31.50**

## "CALDONIA"—2 reels—early 1940's

Starring Louis Jordan and his Tympany Five. An all black musical with lots of singing and dancing: Caldonia, Honey Chile, Buzz Me Baby and others. **16mm—\$48.50, S8S—\$31.50**

## BETTY BOOP's Museum—one reel—1932

Betty takes a trip to the museum in a car that roller skates, filled with statues that come alive, dinosaur skeletons that are thirsty and others that are hungry and none of this phases Betty—poor dumb lass that she is! **17mm—\$27.50, S8S—\$17.50**

## "BETTY BOOP IN "MOTHERGOOSE LAND"—one reel

Betty reads Mother Goose as a bedtime story and the characters all come to life—naturally—what else? Humpty Dumpty, Jack & Jill, Little Boy Blue, Pied Piper and all the rest join in the fun. It was the least they could do for old Max. **16mm—\$27.50, S8S—\$17.50.**

## BETTY BOOP IN "S.O.S."—1932—one reel

With Bimbo and Koko. It's a hell of a storm with rain coming down in sheets, the wind howling and Betty's ship sinks. We find her on a raft with Bimbo and Koko as they are saved by a pirate ship—hell, out of the fry pan and into the fire! It all ends well with a big fish saving the day. DUMB but no dumber than any other Betty Boop cartoon I've seen. If you are into dumb—dumb cartoons this is one for the books. **16mm—\$27.50, S8S—\$17.50.**

**I CHANGED MY SEX**—1 reel. Found an odd reel from the feature Glen or Glenda—tagged a trailer from the same film onto it and wound up with one of the most bizzare party films around. Yes, Bela Lugosi was in this sexploration—quickly as you will see—but the things he witnesses. Good for a laugh! **16mm—\$27.50, S8S—\$17.50**

## CALLOWAY-JORDON MUSICALS split reel—early 1940's

Cab Calloway and orchestra do their rendition of Virginia, Georgia & Caroline. Louis Armstrong and Band with Nicodemus do their renditions of Shine. Our Original preprints had some fine black lines we were unable to remove but the sound is great. **16mm—\$20.00, S8S—\$12.00**

## "KID IN AFRICA"—one reel

Another of the Shirley Temple series done by Educational Pictures that helped launch the child star on her acting career. "Madam Cradle Bait" (Shirley) sets out to civilize the canibals in an all kid spoof on african adventure films. Shirley ends up in the stew pot. The canibals find her not too tasty so they keep adding salt! A baby Tarzan comes to the rescue complete with a he man voice and yell. **16mm—\$27.50, S8S—\$17.50**

## "TOMORROWS CHILDREN"—1934—6 reels.

Fantastic motion picture, unheralded in its boldness, and frankness. Stark in its ability to bring you the truth about a problem that has plagued mankind for centuries—Birth Control. Unfolded before your eyes is the perfect method of correcting the problem. This film is rumored to have been black listed and kept from the truth seeking public by early manufacturers of the "pill."

For you exploitation film lovers, here is one with the theme of state controlled sterilization. For real! See women emasculated against their will. See the first major operation ever brought to the screen. See beloved Sterling Holloway as a goofy doctor amidst all this mayhem! **16mm—\$132.50, S8S—\$87.50**

## PARAMOUNT MAGAZINE—1920—silent—one reel

An all cartoon issue of then-popular weekly non-newsreel, featuring: Their Masters Voice—with Bobby Bumps by Earl Hurd, Feline Follies—Felix The Cat—by Pat Sullivan, Down The Mississippi—Bud & Susie—by Frank Moser; An interesting method of comparing the different techniques of three great early animators. **16mm—\$27.50, S8S—\$17.50**

## "THE RED DESERT"—6 reels

Starring Don "Red" Barry and Jack Holt. This one will surprise even the non western buff! Two men in the desert - one pursued by the other on foot contains not an absolute word of dialogue for the first ten minutes. A lengthy flashback - it seems that the Government has been missing several shipments of gold, so Pecos John (Barry) is sent to investigate. He impersonates a card shark in a saloon owned by Jack Holt and is befriended by the local jeweler. Red starts to catch on to things but his ruse is discovered and the chase is on. To discover what is behind all this and all about the saloon girl you will just have to purchase a print! Here is a great new western release with a number of unusual twists. **16mm—\$132.50, S8S—\$87.50**

## "SONG OF FREEDOM"—7 reels

One of the great singers of this century, Paul Robeson stars in this filmed, tailor made feature produced in England by Hammer Films. The story of a black worker whose non chalant singing is overheard by an opera empressario. A Contract is signed and world-wide acclaim follows. A nameless tune had been haunting Paul for years and he leaves the opera world determined to find the source of the song which he believes to be part of his heritage and of a past he never known. He sails for Africa - and danger. Underservedly neglected, "Song Of Freedom" carries a message and a universal one—that of mans search for truth. It is a warm, honest, dramatic, touching and very enjoyable film and the magnificent voice of Paul Robeson can again be heard by everyone.

**16mm sound—\$153.50. S8S—\$101.50**

## "FRONTIER SCOUT"—1938—6 reels

With George Houston, Al St. John, Beth Marion, Dave O'Brien and Matan Moreland. After the civil war, Steve Norris (Dave O'Brien) goes into the cattle brokerage business with partner Mort Bennett and when one herd fails to reach its destination Steve calls on old buddy Wild Bill Hickock (geo. Houston) to investigate. Hickock discovers one herd with the identifying brand on Steve's own land and things start to look pretty obvious. Lots of action with relief by "Fuzzy", Wild Bill's sidekick. **16mm—\$132.50, S8S—\$101.50**



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# MICHAEL DOUGLAS

## INTERVIEW

By Alex Von Wehmarr  
German TV Film Producer

**Q:** Now I understand that your father bought the book "One Flew Over The Cuckoo's Nest" from Ken Casey about 14 years ago. Is that right?

**Douglas:** That's correct.

**Q:** And did he start this book when nobody wanted to make it?

**Douglas:** It was not a subject that was very popular and he just couldn't get the picture made. So around '68 he thought about selling it and I kept saying, "Don't. It's a great, great history." And he kept getting offers. So then in '70 I said, "Look, let me take the project over and I will get the money that you're asking for, to sell it and I want to produce it. So if you're gonna sell it, at least keep it in the family. And I'll take it over." So that's what happened. In '70 I took the project over and it took almost six years before it was made. I had all of the similar problems that he had, with the studios not wanting to make the picture or anything, and then finally finding an independent financier—some money from outside.

**Q:** What were the arguments against it?

**Douglas:** They thought the project had been around a very long time. They thought it was a depressing subject. They were nervous about a movie about crazy people. It wasn't a very popular subject. They just felt that it didn't have a very large audience. And our argument was that now more than ever everybody recognized how crazy they were. That besides that—they thought it was a very serious picture. And I said there's great humor. There's a wonderful, comedy humor in this picture. That was a period where everybody was nervous about laughing about being crazy. Now we're much more relaxed about that, you know. It's not laughing at somebody, but it's just recognizing that there's a little piece in every one of us that's crazy.

**Q:** I think this film, in my opinion is really a phenomenon for a new kind of film, and I think the best kind that I personally, and I'm quite young also, have met ... the combination of entertainment and sense. I mean, with this film you can do a lot of interpretation.

**Douglas:** You think in the English or German version?

**Q:** In the English version. I've never seen it in the German one.

**Douglas:** Yeah. Well, obviously we were very happy to have the same reaction. I knew there was an audience. I never had any idea that it would be this successful ... people who only go to the movies once or twice a year, this would be the movie

## "One Flew Over The Cuckoo's Nest" & "Streets of San Francisco"



Jack Nicholson in his award winning performance, "One Flew Over the Cuckoo's Nest."

they'd see. You know, I never had any idea there would be that kind of audience.

**Q:** Did you ever meet or hear something about (sounds like Donald Winkle?) with this film (sounds like Leenot Racket?)?

**Douglas:** No.

**Q:** This is quite amazing. It's a comparable film showing the life of an old woman who is more or less crooked by a bank, and she's in a senior residence home and doesn't feel very well there, so she's crooking the bank. She is also more or less flying over a cuckoo's nest, because she's breaking the situation within the senior home. This film is very successful in Germany. I think in Cannes it even got one special prize. It's in the way of Van Hertzeg, you probably know.

**Douglas:** Yes I met him when he was here ... He spent a lot of time in San Francisco. So I met him there.

**Q:** Actually this film never came to the West Coast but stayed for some weeks in New York in a movie theater. But what do you think made the film, "One Flew Over The Cuckoo's Nest" a successful film? ... What was the most important element that made it?

**Douglas:** Obviously there was something that reached everybody, because the amazing thing is that in every country in the world, and we kept waiting for the one country where the

film would not be successful, but in Japan, in South America, everywhere in fact this film which at first they thought was very American and nobody would understand it ... there was obviously something about it that appealed to everybody.

**Q:** So now I'm trying to get a little interpretation from you about the film and I think I understood the film correctly, in the sense that Jack Nicholson is the one person that breaks out of the normal rules of society. Is that right?

**Douglas:** Right.

**Q:** Was that your original intention, this interpretation, this broadness, or ...

**Douglas:** No. All I did was read a book which emotionally I loved and it was one of my favorite books. And I never really analyzed, you know, why, except that I was very moved by the book, originally, and I thought it would be a great movie. It was only when I was forced to give lectures at universities, or to talk intelligently about the movie on another level, that I had to find a reason. The first impulse was just emotional. But I read the book and it was a great, great book and I wanted to make the movie. Later I thought about, you know, reasons for it, but when you see even now so many pieces of material and something comes across your desk and you read it and it's good, that is the most important. Later, after the movie's made, then you can analyze what the picture's about. But the first response, which is the same response that an audience is going to have is emotion. And that is the most important.

**Q:** In Germany, many people are not aware that you are one of the producers of that very successful movie, "One Flew Over The Cuckoo's Nest" but a lot of people know you from "Streets of San Francisco."

**Douglas:** The interesting thing, which I didn't realize was that when I finished the series last year, they asked me to come back to do a 2-hour special. And they'd been very nice to me to let me leave a year early, so I said, "Sure." And I said, "But I'd like to die. I want to die." So then they did what they call one of these demographics, a computer study, and they found out it was not in the best interests of the show that I die. If I died that would mean a lot of audience would die, too. So they decided to make me get seriously wounded. Okay!

**Q:** Actually, the two hour special film will not be shown in Germany, I was told.

**Douglas:** Does Germany just look at a



lot of episodes and pick certain ones, is that how it works?

Q: Yes. They select episodes that seem to be understandable and acceptable for the German public. There are some of them, I don't know if this is on the "Streets Of San Francisco," series, they have taken out of the program because there's too much crime.

Douglas: Let me ask you, why do you think I am so popular in Germany?

Q: I think it's your last name, and secondly, is that you play one of the main parts coming into the home every 2 or 3 weeks on Friday night when all the people are watching, the popular TV police series. About 70% of the TV watchers . . .

Douglas: Friday nights? More than Sunday nights?

Q: Oh, yes.

Douglas: I would think that Friday night would be the night that everybody's out drinking beer.

Q: No, that's different from the States.

Douglas: Friday night here is a bad night. Everybody is out on Friday night. That's interesting.

Q: I think it was amazing for me to find this tradition here in the States that people still go out on Friday nights.

Douglas: Here they call it T.G.I.F. Thank God it's Friday.

Q: There isn't anything like this in Germany. I would say the main evening to go out is Saturday night. And Sunday night programs on the TV are already quite short because the next day is a working day. Friday I would say is really the favorite . . . when they put the feet up and have the glass of beer . . . but at home.

Douglas: For me it was a very unique sort of situation, being a co-star. It wasn't like being the lead of the series.

Q: . . . I'm normally doing documentary films and things like that for television. And last year I started doing short films for movie theaters. We have these pre-programs, you know. And I just read a lot of things about "One Flew Over The Cuckoo's Nest," and I saw your name . . . I had a friend of mine on the paper . . . and frankly, my interest came through "One Flew Over The Cuckoo's Nest."

. . . let's just stay for a while on "Streets Of San Francisco." What was interesting for you in the part that you're playing in "Streets Of San Francisco?" How do you feel about it?

Douglas: Before the series, I was generally playing the alienated hippie, you know, lost college student type parts. So it allowed me at a young age, (I started the series when I was 25) to play a character that was more mature than I actually was. And to play the type of person that was foreign to me. A policeman, a cop, was the

farthest thing from what I was thinking of. So it allowed me at an age in an acting career where you're too old to play the college kids, yet you're too young to play the young leading man. It was a very nice transition period. You know, bridging. Secondly, it was with Karl Malden, who is a very fine actor, a very disciplined actor and it allowed me as a young actor to work every day, which is a very important thing. You see, when I first started acting, the big magic was you went back to Broadway (New York) to do theater. However New York was in trouble, there wasn't much going on. Television is one of the places where you work, day in and day out. And finally it was a chance to learn about a city. You know, when I was playing a policeman I was friends with the politicians and the police, and with the people on the streets who watched me on television. And that was the sort of situation, where I was able under the mask of playing this part to meet lots of different people in areas and have them think that I was one of them without ever having to disclose who I was.

Q: I think this is the main idea or main goal. You have to be a person that everybody from the lawyer to the man who's carrying the garbage cans, can identify with. Is that right?

Douglas: I think that's the success of a television series. And the success of a character on television is where everybody can identify with you, one way or the other.

Q: Why do you think the director chose you for this part?

Douglas: I think Quinn Martin, the producer looked at some film that I had done before. He's one of the best producers in television, from "The Fugitive," "The Untouchables," and "F.B.I." Obviously, he has very good taste. (laughs). I think he just felt there was going to be a chemistry between Malden and myself. I think this was the main reason.

Q: Because it's amazing. You yourself say that what you played before is quite far away from what you played in the series. It's really sort of amazing.

Douglas: The first year I was sort of scared & uncomfortable the guns and all. I didn't believe myself. But slowly, almost like a policeman, you get used to it more and more, it became more comfortable.

Q: What type of part would you like the most?

Douglas: I don't have any. You know, as a producer, I sit here now and you could ask me what kind of script am I looking for, to make my next picture. I'm looking for a good script. The same thing has to do with acting. It just has to be good parts, good work.

Any character. I don't care what the character is, if when I read it I understand it's a good character.

Q: You just said you wouldn't like to do a police part again or would you consider it?

Douglas: If a very, very good detective part came up that was the best part as an actor that I've read . . . You know a lot of movies have come up since this which I've turned down because they're not good. But if one came up, I'd have to think about it seriously. It has to do with quality and you know quality can come from anywhere.

Q: I was sort of thinking of what reason was it that the series, "Streets Of San Francisco" was going on and the reason you or they preferred not to work together again?

Douglas: Well I preferred not to work anymore because I did four years, 102 episodes, and I reached a point where I got all I could out of the series. At the same time they got more than they expected. It was like a fair bargain back and forth. And if I continued I would begin to get very blasé about acting, plus I had to leave a year before. But "Cuckoo's Nest," opened an area for me in directing and producing which I found much more fulfilling. You know, that's what impresses me. Like in Germany I was really a second lead on the series, I didn't have that much to do. So if I didn't have the movie that I was working on, which I actually started before the series. I was working on the movie for five years. I would have been going crazy, because there wasn't enough for me to do as an actor.

Q: So can I say that you probably in the future will do more directing or producing than acting yourself? Your long-term goal.

Douglas: Well, you know, seriously, I have no goals. I'm just looking for good material, as an actor I want to act. And as a producer, director, produce and direct. I just want to do good work. I'm very happy. I like this business. It's a nice way to make a living. I mean, it really is a nice business. You meet interesting people. The hours are different and strange. I like it. So all I'm doing, is I'm looking for material . . .

Q: I'm curious whether you think that it is possible to be really good in all three fields, acting, directing & producing?

Douglas: Yes. Not at the same time. I don't agree on trying to direct and act at the same time, but I think one of the problems we've come into is through specialization. And that we try to specialize too much in one area. Right? And then when that area doesn't work we don't do anything about anything else. So you're lost. What I like is that as an actor you have



to wait for a good part. As a producer or director, I can create and develop projects. So I want to have a choice. Sure, the dream or goal, would be wonderful to be a big success in all three areas. I mean, win an Oscar for direction and an Oscar for acting. But I just like having a choice and not having to have my life controlled by anybody else.

**Q:** How did you distribute your film?  
**Douglas:** ... All we did was hire United Artists as a distributor. So they only have a little percentage. It's much less than 50%.

**Q:** In some magazine there was a report about that and they said it was amazing that you have an Artists cut of this % and a producer's cut of this % ...

**Douglas:** German article or American?  
**Q:** German.

**Douglas:** What they may have been talking about was the deal that United Artists made with the exhibitors. The theater owners. Where maybe United Artists was getting 70% from the theater owners, rather than 50%. But the reason they were getting 70% was that they had to pay us so much percentage. You understand what I mean? That may have been where the confusion came in ... where they were demanding from the theater owners a much larger percentage than they normally get.

**Q:** You said something of having taken over hippie parts and seeing friends from the university ... what's your education?

**Douglas:** My education is Eastern. I'm New York City and Connecticut. Private schools, boarding schools. I was going to go to Yale University but at the last moment I decided for a tremendous change. And the biggest change I could think of was going to school in Santa Barbara, California. So I went to college there. Francoise went to college there, too, that's where we met. And I graduated from the university. It took me a few years more. I was undeclared. I had no major until almost my senior year. Then I went into drama.

**Q:** We just talked about the fact that in Germany you are sometimes known through the name Douglas ... have you ever stood in the shadow of your father? Did you ever feel that sometimes or not?

**Douglas:** Oh, naturally. You feel that. You know, I did. I felt that a lot when I first began acting. I haven't been used to that in America for maybe 4 or 5 years, but it's true, when I visit Europe or Germany, the first questions are always about my father and me. This always surprised me, for many years I didn't have to deal with that in this country. But I guess it's natural. It's like getting to know some-

body else, you know. In the shadow ... I don't know. I'm very proud of my father. I feel very lucky, fortunate ... I've had a good deal of success. Knock on wood. So I don't have any problem about it at all. It could be tough if I entered the same business as my father and did not have any success, but it's been very good to me. My father hasn't won an Oscar, yet, you know.

**Q:** Myself, I'm a journalist from a third generation. My father and grandfather have been journalists. Maybe my father is in a special group—he's quite well known in Germany. And it happens to me all the time also. When they hear my name in Germany they ask immediately, am I some relation to ... So I personally have lived with this question also. It's a great experience for me. For example last year I did a film on Saudi Arabia ... a documentary ... after the assassination of King Faisal.

**Douglas:** You mean on the cousin that killed him?

**Q:** Yes.

**Douglas:** That's fascinating.

**Q:** And we have been the first team actually of the world that has been into the palaces, so it was sort of an extraordinary documentary, at least for Europe. I don't know the American market. When do you expect you will reach the stage when you can say you're sort of totally independent of your father's popularity and fame?

**Douglas:** I can say that now. My father was a major star for 25 years, so I'll never try to pretend to compete with that popularity, but as an individual I am now ... I happen to be in a business where people know who you are, and so I'll deal with that all my life. I'm thirty. But it doesn't bother me.

**Q:** Do you think that the fame and popularity of your father influenced ... in a positive or negative way your career?

**Douglas:** Well ... I don't know. I think first of all, you don't get a job because your father is a star. But movies and television, they cost too much money, so they hire you because your father's famous. So it helps you maybe once, in the beginning, but after that, no. You have to work. So in the beginning you could say, yes, but the area that it helps you more importantly is just like in your head and emotionally. You don't go crazy. And people always come up to me and say, "Gee, you seem so natural and well balanced," and this is the area where it's the biggest help. Where you realize as a child when you were growing up, watching your father, having all the stars over to the house, you know, and seeing these people and they're just normal people. And this is the area



A scene from "One Flew Over the Cuckoo's Nest."

where you treat it as a business. It just happens to be a very well known business. So it slowly gets into your blood and when you have a lot of success it doesn't make you totally crazy.

**Q:** Did you receive support from your father?

**Douglas:** I'm sure indirectly. My father made a tremendous effort to stay away from my career because he was very sensitive. We talk about it now. I would not say he encouraged me to get into this business. Rather, he took a deep breath because he knew how much of a gamble it is. But now I think he's very happy.

**Q:** Do you think you once had difficulties because of the name of your father? You know, that some people said ...

**Douglas:** Well, a little bit. I can remember at a very early age being introduced as so-and-so's son. Just as now I can be introduced as the producer of "One Flew Over The Cuckoo's Nest," or the star of "The Streets Of San Francisco," you know, the handle ... This is so-and-so, the son of the producer, you know. You always have a problem then of how interested somebody is. You know, are they really interested in you or are they excited? You know, there's more to it. They show more interest than usual. Like with a girl or something. You say, "Gee, am I really this nice, or is she just being ...?" But again this is part of the advantage ... this is the area of having the advantage of being second generation. You get to have a good instinct about what people are doing and what their intention is.

So ends the informative interview with Mike Douglas who has been a success in his chosen profession as the TV star of the series "Streets of San Francisco" and producer of the award winning movie "One Flew Over The Cuckoo's Nest."



# CINEMA CHAT

## REMEMBERING . . .



### THOMAS MEIGHAN/1879-1936

From 1915 to 1928, Paramount's most consistently popular star playing roles representing dependability and charm. "The Miracle Man" in 1932 made him a super star. He had a career of 80 movies. His last "Peck's Bad Boy" was made in 1934 after which he retired.



### RUTH ROLAND/1897-1937

Did a stint as a serial queen for 1911-14. Appeared in over 200 movies of one and two reels for Kalem. Between 1915 and 1923 she starred in nine other serials, The Neglected Wife, The Tiger's Trail, Adventures of Ruth, Ruth of the Rockies, The Avenging Arrow, Timber Queen, etc. Her last film "From Nine to Nine/1936 in Canada.

### "SOLD FOR MARRIAGE"

Triangle-Fine Arts, March 1916

In retrospect, reverting to Lillian Gish, *Studio*, April, 1975, page 23. The Fine Arts subject now nearing completion under the direction of William Christy Cabanne, which has been known as "Marja of the Steppe," has been titled "Sold in Marriage."

The scenario is by Will E. Wing, and the plot deals with the marriage custom of the Russians—that the bride's father accepting a liberal amount from the groom for the girl, and she having no voice at all in the question of the selection of her husband.

The last scenes for this were made aboard the Pacific Coast liner, Congress, which was leased for a special trip between Los Angeles and San Diego.

Those in the party taking the trip were Lillian Gish, A.D. Sears, Frank Bennett, Pearl Elmore, W.E. Lowry, Elmo Lincoln, Elmer Ruben, and a number of others, including two cameramen, Billie Fildew and Sam Abel.

### UNIVERSAL BOY BRAVES INJURY

May 1916

To climb out of a street car invaded by lions, crawl up on top of a car moving at thirty miles an hour and then to grasp the trolley pole and swing out into the air, hanging at arms' length, requires nerve, but to let go and fall to the street below is nothing short of bravery.

Yet Earl Milks, a boy at Universal City, did it and lives to tell the tale, in fact, he came out without a scratch.

In an animal photoplay being filmed by Director Henry McRae, titled "Tammany's Tiger," lions are seen chasing people out of the street car. In this scene young Milks made his leap for life from the car top, only to be followed by Joseph Landsburg and Beverly Griffith, who jumped from the top of the car to an automobile racing alongside.

These are but a few of the thrills in this photoplay which is nearing completion at Universal City, and which promises to eclipse anything ever before undertaken with wild animals.

This is a Two Reel "101-Bison" drama with the famous Marie Walcamp in the lead.

### Brave Cleo Ridgeley

March 1916.

In the filming of "The Love Mask," semi-western Lasky subject, Cleo Ridgeley was the sole occupant of a stage coach when the team ran away down the hill.

Standing on the top of the vehicle she turned the horses into the brush at the side of the road and brought them to a standstill fully half a mile from the camera. In the runaway, Jose Steelman fell to the ground. He was run over and his foot badly crushed.

### Airmail—1916—?

#### Airmail 60 Years Ago

Dec. 16, 1916.

The successful attempt to carry mail by aeroplane has brought joy to the heart of Mary Pickford, who, receiving about five hundred per day, likes to get them quickly.

Many letters have already been carried to her in this unique manner. "And, what possibilities for the future!" she says. "Think of the time that will be saved in taking players to 'exteriors'; I'd love it!"



### Crane Wilbur

March 1916

"The Love Liar" the third of three David Horsley releases, and scheduled for March 27th, is the biggest production coming to date from the David Horsley studios. The story of "The Love Liar" is the work of Crane Wilbur. His principal character is a famous violinist, an eccentric, erratic and temperamental man, who believes himself in love with every pretty face he sees.

Crane Wilbur plays the featured role of "The Love Liar," and an especially engaged cast comprising Lucy Payton, Mae Gaston, Nan Christy and Ella Golden lends him support.

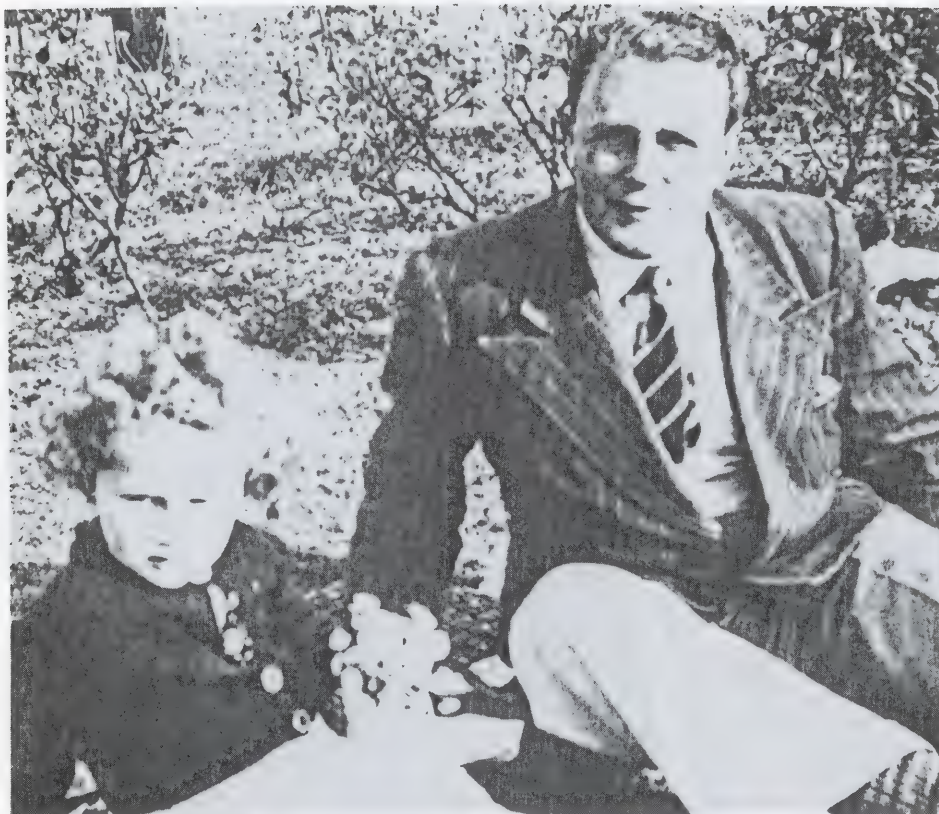
Crane Wilbur it will be remembered was the handsome hero with lovely Pearl White, in the original "Perils of Pauline."

Crane was not happy with seeing himself on the screen, abandoned acting and became a famous author.

Miss Dietrich reportedly was in Paris writing the memoirs, her second book. She has accepted an offer of \$200,000 from a publisher for the hardcover version of the book, according to her agent, Robert Lantz.

But another publisher said it had an agreement to buy the work for \$150,000. Lantz said it was not so.





A special photo from our London correspondent, Doug Elmo Brooks taken about 1948 with his little daughter Lorraine at the top of 'Ally-pally,' Alexandra Palace. Lorraine now has two children of her own, Gillian and Julie.-Ed. note: Doug is the originally well-known Elmo Jungle (England). He is a regular contributor to Hollywood Studio Magazine with his "Cinema Chat" featuring old, old nostalgia, rare facts and photos.



#### "Hazards" for Helen

March-1916.

The "Hazards of Helen" camera was the victim of a thriller recently, when it was badly damaged in a collision with a motor-driven railroad speeder.

The scene being shot was for "The Record Run" current episode of "The Hazards of Helen" series. The accident occurred when the second speeder, occupied by Helen Gibson, giving chase to another dri-

ven by supposed crooks, who threw a cushion from the seat of their speeder onto the track, was derailed.

The director and cameraman narrowly escaped. The camera and tripod were completely wrecked, but Miss Gibson escaped unhurt. Photo's show Helen experiencing an awkward moment in "The Trapping of Peeler White" a thrilling episode in "Hazards." One of the "villians" is True Boardman.

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Patsy Kelly telling a funny story, as only she can, about Tallulah as Friends of the USC Libraries tribute to the flamboyant legend.



Geraldine Fitzgerald and Olivia de Havilland remembering those days at Warners following Geraldine's Studio One opening.



Our Man About Town on the town with Tallulah Bankhead in 1958.

## Lee Graham's "Man About Town"

*"I'm sure she's in heaven. They wouldn't dare refuse her admittance," Patsy Kelly said, referring to Tallulah.*

Ms. Bankhead became the 13th person who reached greatness in his or her field to be honored by Friends of the USC Libraries at the Town & Gown on campus. In her memory, down-yonder food was served—fried chicken, gravy, candied sweet potatoes, buttermilk biscuits and peach cobbler.

President of the Friends, Stanley Musgrove, welcomed guests. Producer-moderator Collier Young got the tribute to "the leading lady of non-conformity" underway by introducing Estelle Winwood, 94, Tallulah's old and close friend, and George Cukor, who directed Bankhead's first film, "Tarnished Lady" (1931) from which clips were shown. Primarily a stage star, Tallulah made only 12 films. A scene from her only successful one, "Lifeboat," reminded us what a superb actress she was.

The dais was composed of Patsy

Kelly, James Herlihy, Roddy McDowall, Martin Manulis, Stephanie Powers (in Bankhead's last film, "Die! Die! My Darling!"), Eugenia Rawls, Donald Seawall and Joe Bushkin at the piano.

Flamboyant Tallulah died in 1968 at the age of 66. Reaching undiscovered heights of dissipation, it's a miracle she lasted as long as she did.

Born in Alabama, daughter of the late Speaker of the House, she never forgot she was a Southerner. She completely baffled baseball great Lou Gehrig when she sadly informed him, "I wish I could be a fan on your side, but I just couldn't root for a team named YANKEES!"

I first met Tallulah at a party the late columnist Mike Connolly gave for her 50th birthday. Wearing a red evening gown, she was in all her grandeur—the free swinging hair, continual cigarette (110 a day), panther-like walk, and that fabulous basso voice, a pastiche of Deep South, booze and constant use. No woman ever used four letter words with greater effect.

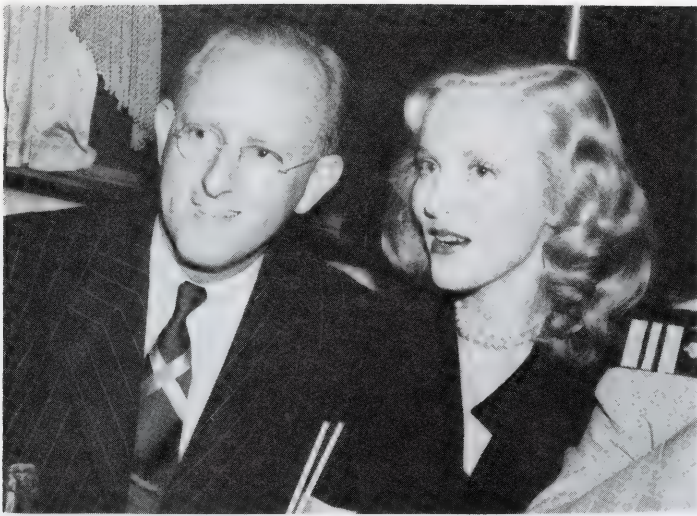
And how she loved to shock people. When told that cocaine is habit forming, she snapped indignantly, "It most certainly isn't. I've been using it for 20 years."

In the fifties when Patsy Kelly fell on hard times, Tallulah gave her a job as "companion." When I asked Tallulah what Patsy's duties were, she answered, "Dahling, she makes me laugh. I can't stand to have people around who aren't amusing." None of us, least of all Patsy, could foresee that in the '70's she would make a triumphant comeback winning Broadway's highest honor, a Tony Award.

Tallulah and I used to go out on the town and the town, whether Los Angeles, Vegas or New York, was never the same the next day. Neither were we! Tallulah suffered monumental hangovers. One morning-after, when an excited fan gushed, "Are you really Miss Bankhead?" she growled, "Well I'm what's left of her!"

Tallulah always invited distinguished actress Estelle Winwood to her parties. Once, when Estelle arrived





Pre-TV Kay Kyser was a radio and film favorite. He's shown here with his wife, Georgia Carroll, during that era. The Kysers were back in town for the first time in over a decade on religious business. He's now a Christian Science practitioner.



Cotton candy time at Circus Vargas for Courtney Wagner, with her parents Natalie Wood and Robert Wagner.

Tallulah was intoxicated, sitting on the piano COMPLETELY NUDE singing "I'll be seeing you." Dignified Miss Winwood took one look and whispered to her escort, "What a pity! She has so many pretty frocks!"

\* \* \*

1939! A 25-year-old red-headed colleen was terrified to be making her Hollywood debut in "Dark Victory" with the screen's top star, Bette Davis, known for her feuds with co-workers. Geraldine Fitzgerald played Bette's best friend and has been playing the role offscreen ever since.

Proof of Bette's loyalty is the fact that she stayed in town after receiving the AFI Life Achievement Award to introduce Geraldine when she opened at Studio One with an evening of street songs. Geraldine dedicated the show to La Davis who came back on stage near the end of the act to accept a glass globe inscribed, "Make more worlds." These two ladies have made quite a few worlds.

The term "Star-studded" is the most overworked in Tinseltown. But, for this occasion, there's no other term. And the audience was not made up of inveterate first-nighters who go to the opening of an envelope, but establishment names who usually avoid this type of thing. There were such rare supper clubbers as Gregory Peck, Kirk Douglas, Olivia de Havilland, Paul Henreid, Roger Moore, Lee Grant, Martha Raye, Cecily Tyson, Efrem Zimbalist Jr., Richard Dreyfuss, Virginia Mayo, and John Houseman who introduced Bette Davis to the crowd.

Heavier and grayer than in her Hollywood years, Ms. Fitzgerald brings the same quality to the club she brought to the stage and screen.

When she married Stuart Scheftel in 1946, Geraldine retired from the

screen but returned 12 years later in "Ten North Frederick." She retired from the stage in 1951, but emerged a few years later for "The Doctor's Dilemma." She says, "I've spent a lot of my career retiring from it. I've been lucky that I've been able to go back. Sometimes the tide is so far out for an actress she can't launch her boat again."

\* \* \*

Wild animals, trapeze artists, clowns, cotton candy and ladies in dazzling costumes! Circus Vargas, under the big top and with the sawdust on the floor, was in town.

In Tinseltown part of the tented wonders are the stars and their children. To the delight of the paparazzi, Dyan Cannon was with her seldom photographed 10-year-old by Cary Grant, Jennifer. Also getting lots of attention with their offspring were Natalie Wood and Robert Wagner, Edie Adams, Anthony Newley and Abbe Lane, plus Troy Donahue (hard to believe this teen-age idol of the sixties is 40) with constant companion, Pat Russell.

\* \* \*

Kay Kyser and his wife of 34 years, Georgia Carroll, paid a rare visit to Tinseltown. They were here on business for the Christian Science religion for which he produces films to be shown in churches and at meetings of church officials. As always, the Kysers avoided the Hollywood social scene. The only entertainment personality with whom Kay had any rapport is long-legged comedienne, Charlotte Greenwood, 83, a long-time "reader" in the Christian Science church. Charlotte served in this capacity for Doris Day when she adopted this faith.

In 1954 the maestro of the "College of Musical Knowledge" left show business and retired to Chapel Hill in

his native North Carolina. Georgia, the world's most famous cover girl in the forties, accompanied him into non-celebrityhood. The Kysers became parents of three daughters, replicas of their mother.

Plagued by arthritis and a heart condition, Kyser gave up all activities to devote himself to religion and became a Christian Science practitioner.

Three years ago, with no fanfare, the Kysers moved to Christian Science headquarters in Boston.

Occasionally the famed bandleader hears from two people in Honolulu whose careers he furthered: Ish Kabibble, a real estate salesman on the island, and Ginny Simms, living there with her husband former Lt. Gov. of Washington, Don Eastvold.

Now 72, Kyser pleasantly but firmly turns down all interviews explaining, "They were wonderful years, but they're gone. My concerns today are with my family and my faith."

\* \* \*

With the same secrecy as Kyser, although in her case it's expected, Greta Garbo slipped into town. The gray-haired 71-year old legend sat alone in first class on a jet from New York with her immortal nose pressed to the window. She was met by health fadist Gayelord Hauser, with whom she is houseguesting. They chose to walk to the baggage area rather than take the escalator, and none of the passengers at busy LA Airport recognized the star sprinting along looking neither to the right nor left.

\* \* \*

After 36 years, Cesar Romero sold his rambling Brentwood mansion for \$400,000. The silver haired solo Romero ("Wives—they're too much trouble") moved into a Beverly Hills apartment. Δ



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## **“A Chorus Line” Keeps in Step!**

By Kirk Crivello

The touch of genius in A CHORUS LINE's idea is to take the dancer and to show it at the point where it intersects with plain everyday people, with the people in the audience. And so its dancers are not Baryshnikovs or Nureyevs, not Verdons or MacLaines. They are the “gypsies,” those kids in sweat socks and black leotards who drag their dance bags from audition to audition, from jazz class to modern class to ballet class.

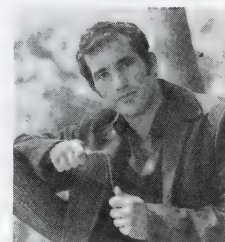
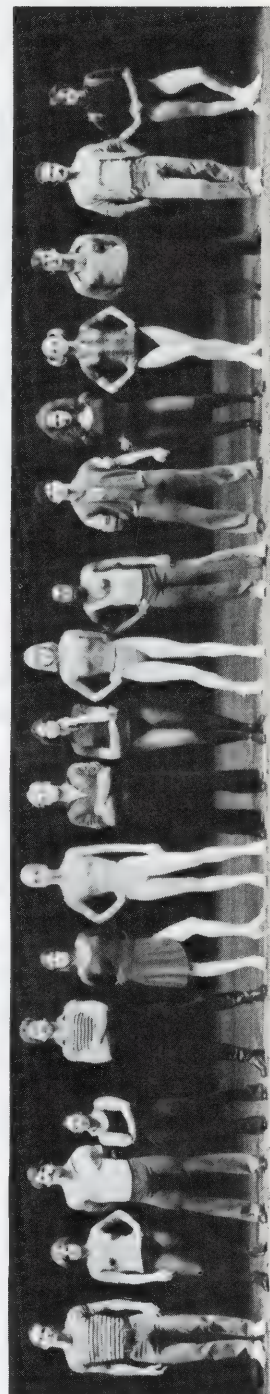
Director-choreographer, Michael Bennett's central image is the chorus line itself, seventeen talented young performers. Since the show moved to Los Angeles' Shubert Theatre last summer, it's broken the previous house record held by Debbie Reynolds' IRENE. Cast members Donna McKechnie, Sammy Williams and Kelly Bishop have won the theatre's highest honor, the Tony Award.

One of the principals beefing up A CHORUS LINE during its current Los Angeles triumph is New Orleans-born, Dennis Edenfield.

He moves easily and energetically and talks the same way—but always with an over-riding awareness and control. “I first heard of A CHORUS LINE through Carol (Kelly) Bishop, when we were in the chorus of IRENE and she left to start Chorus rehearsals. When I saw the show off Broadway, it was like seeing your life right up there, it really got to me—you see all the ugliness, all the frustrations and the hard work you put into a career. I totally identified with the show. My agent called the last week in July, ‘76 to say there were possible replacements for the West Coast company. I had four call backs over a six week period, being considered for two parts, Al and Don Kerr. The auditions were exactly like the auditions in the show. When Michael Bennett saw my final audition, he put his arms around me and said congratulations, your Don Kerr.”

Everyone on this chorus line is dancing determinedly after stability and self-respect in a profession that puts them at the bottom of an unmitigable caste system. Judging by A CHORUS LINE's dynamic success and the projected Universal film version, mass society's image of the popular culture is changing. △

Bright young actor-dancer Dennis Edenfield is among the principals of “A Chorus Line,” currently enjoying enormous success at Los Angeles' Shubert theatre.





# Murray Weissman Forms New 'Word of Mouth' Film Society



"Murray Weissman, motion picture marketing executive now working with director Steven Spielberg and producers Julia Phillips and Michael Phillips on Columbia Pictures' highly anticipated upcoming "Close Encounters of the Third Kind," is the mastermind behind the new "Word-of-Mouth Film Society."

The new Film Society screens new, major, theatrical motion pictures every other Saturday afternoon and evening at the Writers Guild Theater (formerly the old Academy Award Theater) for avid movie-goers employed within the Hollywood entertainment industry.

At this point there are 900 "avids," as Weissman fondly calls the membership and room in the Society for a few hundred more. Therefore, any qualified, passionate, movie-goer who works in any career capacity of the industry may apply for membership consideration by sending in the questionnaire on page two of this month's Studio Magazine. It is not too late to join. There still remain many films to be presented bi-weekly, now through January, 1978, when the Society's first season concludes. Active members are secured renewal options for future seasons.

Among the present Film Society members are such diversified industry career people as executives, office workers, cameramen, art directors, costumers, film editors, publicists, musicians, composers, story analysts, messengers, tour guides, agents, producers, personalities, extras, film technicians, film students, film teachers, etc.

Says Weissman, "We're convinced we have absolutely the best word-of-mouth organization in the city. Each member has been carefully screened as we continuously search for passionate movie lovers. The kind of people who line up in the rain to see a worthwhile film. We ask our members to come at

2:00, 5:00 and 8:00 p.m. to see films, sometimes on sunny Saturdays. If they are *that* avid about the movie going experience and talk about film to many people this is the Film Society for them. Also, we especially search for 'Opinion Leaders,' the kind of movie goers whose comments about film have high validity among friends, relatives and associates."

The Word-of-Mouth Film Society premiered February 12 and since that time has screened "Fun with Dick and Jane," "The Late Show," "Black and White in Color" (Academy Award winner for Best Foreign Language Film), "The Eagle Has Landed," and "Brothers."

Weissman's background has given him the perfect expertise to create and supervise the new Film Society. For 10 years he was Publicity Director of Universal Studios, supervising motion picture publicity. He also created and now serves as its co-chairman, the Film Group of the Academy of Television Arts and Sciences, which similarly screens films also at the Writers Guild Theater, on alternate Sundays through the year.

"What I've set out to do with this new Film Society," says Weissman, "is organize the many diversified career people in Hollywood who do not now see films through any other Guild or Academy. For instance the Writers, Directors, and Movie and TV Academies all see films on a regular basis. But the rest of the good people who work in the industry, and love film and are in a perfect position to support new movies with enthusiastic word of mouth did not have such an opportunity until this new Word-of-Mouth group started. I'm delighted I've done it. I feel I've brought dignity and importance to others in our industry and in a way that builds support for new films. It's a project that deserves the full support of every major studio, producer and distributor." △



# The 1977 OSCAR Awards



The new side of Hollywood was evident at this year's controversial 49th Annual Academy Awards. Most heart warming moment of the evening was the acceptance by Eletha Finch of the Oscar for best performance by an actor awarded to her late husband Peter Finch who appeared in "Network."

(Photo right) Louise Fletcher presents Oscar to Faye Dunaway for best performance by an actress in a leading role . . . "Network."

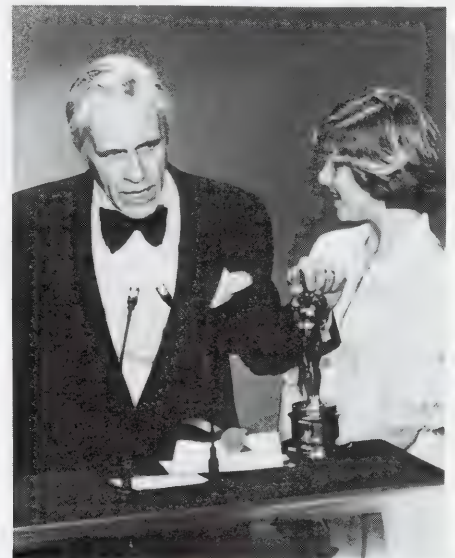
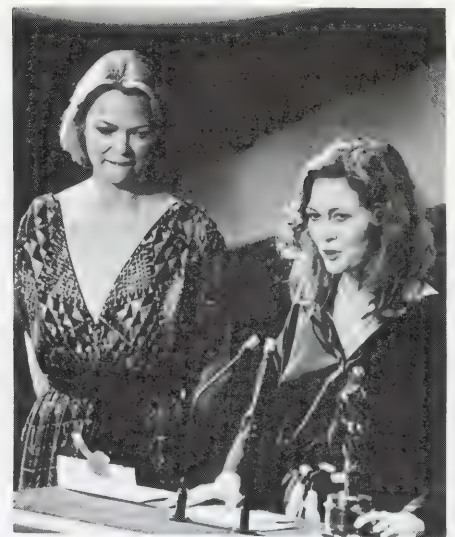
(Photo left) Sylvester Stallone for best performance in "Rocky."

(Photo right) For best performance by an actor in a supporting role . . . Tatum O'Neal presents award to Jason Robards in "All the Presidents Men"

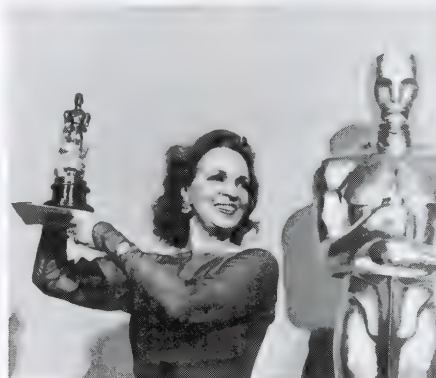
(Photo Right) For the outstanding achievement in music connected with a motion picture, Barbra Streisand for best original song, "Evergreen," love theme from "A Star is Born."

Peter Finch ("Network")—This is his second nomination, having previously been in contention for "Sunday Bloody Sunday." He is the first actor to receive a posthumous nomination since Spencer Tracy was nominated for "Guess Who's Coming to Dinner" in 1968 following his death in June, 1967. Only other actor to receive a posthumous nomination was James Dean, who received two such nominations ("East Of Eden," 1956 and "Giant," 1957) following his death on September 30, 1955. There have been several other posthumous nominations in the other categories, and nine of them, including Walt Disney and composer Victor Young, received posthumous Oscars.

Sylvester Stallone ("Rocky")—This is his first nomination. He also received a writing nomination, making him only the third man to receive a best actor and writing nomination in the same year. The others were Charles Chaplin ("The Great Dictator," 1940) and Orson Welles ("Citizen Kane," 1941). Welles, with Herman J. Mankiewicz, won for original screenplay. Several others received acting and writing nominations in *different* years.



Award for the best foreign movie "Black and White in Color" from the Ivory Coast was presented by Pearl Bailey and accepted by Arthur Cohn.



(Photo left) For best performance by an actress in a supporting role, Beatrice Straight in "Network."



**NEW \$2½ MILLION STUDIO**—The Osmond Family of TV fame are planning a \$2½ million television, movie and recording Studio complex in their home state of Utah. George and Olive Osmond, parents of the singers said the facility will be built on three acres of a 31 acre parcel owned by the family in Oren which is at the foot of the Wasatch Mountain Range, 33 miles south of Salt Lake City and six miles north of Provo. Completion is expected by mid-September and they hope to tape 11 of the Donnie and Marie shows in the new studio. Production on the next season will begin at ABC studios but they definitely plan to do the Christmas show in Oren.

**FOURTH ANNUAL STUDENT FILM AWARDS** competition honoring outstanding achievement in student filmmaking are now being conducted regionally by the Academy of Motion Picture Arts and Sciences. Coordinators will supervise entries and screenings of the films in their assigned regions. Awards in each category will be presented on May 15.

When *Jimmy Cagney* was cast in the lead of *Yankee Doodle Dandy*, for which he won the Academy Award, Jack Benny made up a joke which he told frequently. He said that he went to Jack L. Warner, head of Warner Bros. and producer of the picture, and complained that he, and not Cagney, should get the part. Then, Benny said, Mr. Warner looked me in the eye and said, "Jack, this picture is based on the life of George M. Cohan. If it was *Cohen*, you'd get the part."—"The Jack Benny Show" a new book by Milt Josefsberg. (Arlington House Pub.)

**HONOR TALLULAH BANKHEAD**—The late actress, Tallulah Bankhead was honored at the 13th annual Friends of the USC Libraries tribute dinner (March 25) at the University of Southern California. Joe Bushkind, George Cukor, James Herlihy, Alfred Hitchcock, Patsy Kelly, Roddy McDowell, Vincent Price, Eugenia Rawls, Donald Seawell and Estelle Winwood presented the tribute in USC's Town and Gown. Collier Young and Mrs. Jules C. Stein co-chaired the program committee.

**THREE FOR THE ROAD:** The AFI has compiled three new touring film series with the aid of funding by the Exxon Corporation. The programs are composed of from eight to ten films each; the overall titles are: "Ernst Lubitsch," "German Classics," and "Screwball Comedy." Three previous series toured the country all through the past year, and are now available for showings through 1977 by colleges, museums, and non-profit organizations which have professional 35mm

projection facilities. The packages of eight films each are "Treasures from the Past," "Astaire-Rogers," and "Great Hollywood Cameramen," and all are newly struck 35mm prints. For rental and other information contact The Regional Development Officer, AFI, Kennedy Center, Washington, D.C. 20566.—American Film Journal.

## WASHINGTON AREA FILMMAKERS LEAGUE

**NOW PLAYING:** The Film Club is a subscription series of film events organized by the Fans of the AFI to raise money for the AFI Theater at Kennedy Center. The Club's 1976-77 season has featured the Washington premieres of the controversial *Network* and *The Incredible Sarah*, starring Glenda Jackson as Sarah Bernhardt. Benefit to the Theater: \$38,550 . . . A two-part retrospective on Jean Renoir is the major program on the AFI Theater's Spring schedule. Every stage of the French director's career, from the early silents through his masterpieces of the 30's and his underrated American films, are to be covered in this extensive salute. Also coming in the Spring are special series on Finnish, Swedish silent, and contemporary Mexican films, a program of Westerns, another collection of "Films That Got Away" (recent films of special interest which received limited commercial distribution), and a tribute to Bette Davis, this year's AFI Life Achievement Award recipient . . . The weekend of January 29-30 at the AFI Theater has been given over to the Second Annual Washington Film Festival, devoted to new films made in the general area. The premiers will include documentaries, experiments, animation films, and two features. Critics will be present to discuss the films, and eight prizes will be awarded. The event is sponsored by the Washington Area Filmmakers League in cooperation with AFI.

## FILM PRODUCT NEWS

**NEW NILES SUPER 8 PRODUCT LINE**—*Hollywood, California*—A new line of super 8 sound digest prints has been released by Niles Entertainment, a subsidiary of Niles Film Products, Inc. Included are 12 Sherlock Holmes titles with Basil Rathbone and Nigel Bruce; a line of contemporary films featuring rock stars such as Grace Slick and Jefferson Airplane; "now" stars such as Jack Nicholson; cult figures such as W.C. Fields, as well as a full line of all time favorites—Flash Gordon, Our Gang and Superman. Rounding out the line are a group of shock films in "horrific" color, action westerns and comedy classics. 9220 Sunset Blvd, Hollywood, Calif. 90069

**NEW PACKAGING CONCEPT**—Niles Entertainment's new super 8 home movie line has attracted worldwide attention according to Robert D. Siedle, general manager. The dustproof plastic "pak," with exclusive full color designs geared specifically to each title, has generated inquiry from places as far away as Iran and Iraq. Overseas customers buy the graphic package and care little what language the sound track represents according to Siedle. Write 9220 Sunset Blvd., Hollywood, Calif. 90069.

## DISNEY STUDIOS

**DISNEY'S "WITCH MOUNTAIN"**—Kim Richards, 12 and Ike Eisenmann, 14, have been set for the juvenile leads in "Witch Mountain II," Walt Disney Productions' suspense thriller directed by John Hough and produced by Jerome Courtland under Ron Miller's executive producership. Filming in color by Technicolor begins April 11.

## COLUMBIA STUDIOS

**1976 ACADEMY AWARD WINNER**, Louise Fletcher, (Best Actress) for her performance in "One Flew Over the Cuckoo's Nest," has been signed for a co-starring role with Peter Falk in Neil Simon's "The Cheap Detective," Rastar Productions motion picture to be produced by Ray Stark and directed by Robert Moore for Columbia Pictures release. Production is scheduled to begin May 16 on location in the Bay City.

**JOHN G. AVILDSSEN**, this year's Academy Award winner for his direction of "Rocky," has been signed to a multiple-picture producing-directing arrangement, calling for a minimum of three pictures, it was announced by Daniel Melnick, in charge of worldwide production for Columbia Pictures.

## Our Readers say . . .

Your "Gone With The Wind" issue is great!

Dear HSM:

Your great edition on "Gone With The Wind" started me thinking. How about these titles for a sequel to "GWTW?" (All in fun, of course) Really feel this is the best special I have ever seen done on a screen classic. Keep up the good work. WHISKED AWAY BY THE BREEZE, WUTHERING TARA, A FIST FULL OF GRITS, A FAREWELL TO WIND, RIN TIN TARA, I



IRENE RYAN . . . comedienne  
Continued

## IRENE RYAN'S BEST FILMS

Zany Irene Ryan, a comedienne most famous as "Granny" in TV's popular "Beverly Hillbillies" passed away in 1973 at the age of 70. She played many wise-cracking roles in dozens of movies (with her particu-

lar brand of comedy). Her last engagement in which she scored sensationally was on Broadway as the star of "Pippin."

Best Films were: "My Dear Secretary," "Meet Me After the Show," "Sarong Girl," "San Diego—I Loved You," "That Night With You," and many others.

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Birmingham, Mich 48009

Attention—Motion Picture Council:

Dear Studio Magazine:

As I have been an avid reader of Hollywood Movie Studio Magazine for many years, I felt compelled to write and make your readers aware of a truly distasteful item I recently discovered. It seems a porno-producer (name withheld) is planning to film an X rated version of Judy Garland's classic "The Wizard of Oz." The same producer has assaulted such screen classics as "Flash Gordon," "Alice in Wonderland" and a forthcoming Cinderella. This is incorrigible treatment of a film classic that has been treasured and beloved by movie-buffs over the past four decades. I am personally starting a campaign to try and stop the making and release of this film. So, I will need all the help and support I can get as I plan to send a petition to MGM.

Regards,  
Marilyn Young Bernstein  
936 Granville St. No. 21  
Vancouver, B.C. Canada V6Z1L2

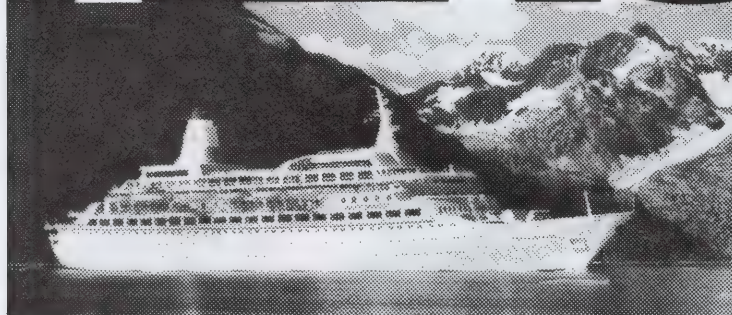
Wants to hear from Renee Adoree Film Fans

I have been reseaching the life and career of the late French actress Renee Adoree (1898-1933), who was popular in American silent films. I would welcome correspondence with any of your readers, who may have known Renee & would be willing to share their recollections of her with me, or from other fans of Renee. I look forward to seeing a revival of interest in her films, in the near future—such recognition is long overdue. Thank you.

Randy B. Cohen  
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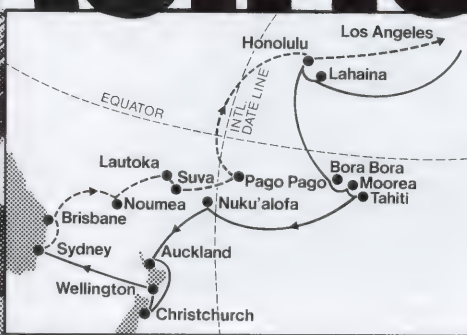
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The old movie stars are popular as ever. W.C. Fields, Mae West, Charlie Chaplin, Judy Garland, Alice Faye, Clark Gable posters, pictures, and books were selling.

But the second longest running show in London is the six-year winner, "No Sex Please, We're British!" starring Doris Hare, a very popular British performer.

Also in this production is Leslie Howard's brother—Trevor Howard. The audience roared during this comedy, and I couldn't blame them for it was positively hilarious. And, Doris Hare, as the prim and proper mother-in-law, who "moves in" on her son to "help where she can" proves over and over again during this show what a laugh-getter she can be delivering her lines with a straight face. Following the show, I visited Doris and some of the other performers backstage.

She told me she's planning a one woman show to be called, "Hare's Breadth."

As for "No Sex Please, We're British," she confided, "It has been a fun-show. I love to make people hap-

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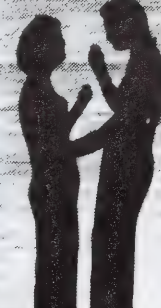
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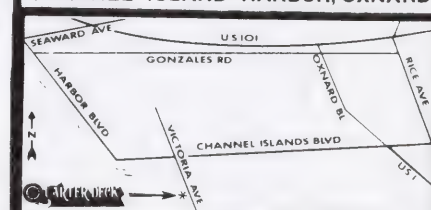
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Top:

Doris Hare, star of "No Sex Please, We're British" with Wilfred Hyde White between acts of "Banana Ridge" with Robert Morley.

Bottom:

Arthur Howard, adds a riotous comedy touch to "No Sex Please, We're British," 2nd longest running show in London.

py, and when we hear the theater ring with laughter, that is our richest reward."

Doris Hare made her first stage appearance when she was carried on stage at three years of age. She has appeared in Variety Reviews, Cockran-Coward Revues, as well as many movies and television.

"Have you ever performed in the United States?" I asked her.

"Yes," she smiled, "I acted on Broadway, in 'Night Must Fall'."

"And then?"

"After that I returned to London. I acted in the London hit, 'Lights Up,' and '1066 and All That,' 'The Water Gypsies,' and the play called 'Valmouth.'"

It was during W.W. II, when Doris Hare won new fame as the commere of the popular radio series 'Shipmates Ashore'. And she worked with the British Royal Shakespeare company from 1963 until 1965. She became famous in the TV series "On the Buses," and along with her long-running stage show, "No Sex Please, We're British," Doris keeps busy in radio shows, "Mr. Willow's Wife," and "All Gas and Friters," and "Sounds Familiar."

"I've worked in movies too," Doris laughed, "Confessions of a Holiday Maker," and the current London movie "Confessions of a Driving Instructor."



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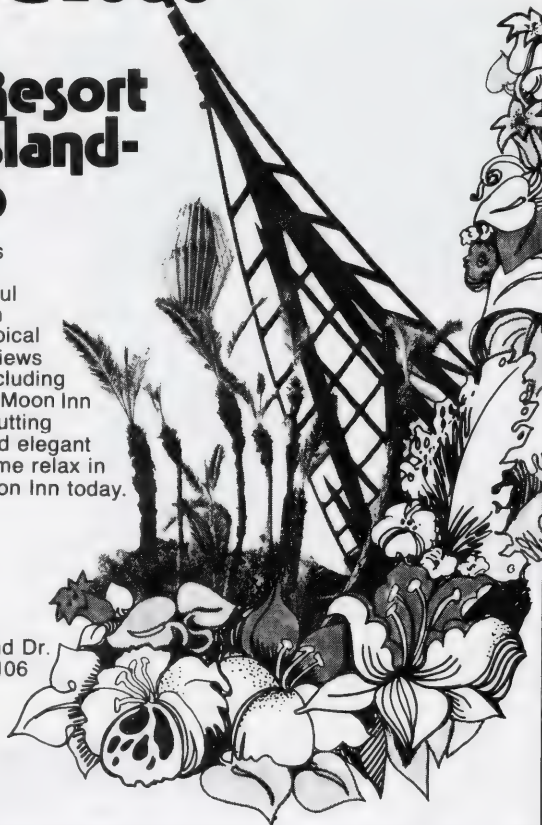


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Explaining her penchant for comedy, Doris commented, "I always could see the funny side of situations, and I've always had a flair for comedy. One of my favorite comedians is Charlie Chaplin."

"Have you ever met him?"

"Yes," Doris reminisced, "I ran up to him and said 'I must shake hands with you Charlie,' and he said, 'That's the oldest gag in the business'."

"My mother, my father and my grandmother were all in the theater—so I guess it is where I belong too."

Athur Howard plays the old man who has to fight off the advances of a couple of "call girls" who got the wrong address, is hilarious when he explains in desperation, "No Sex Please, We're British!"

When speaking with him backstage, he acknowledged the resemblance there is to his brother Leslie Howard. They are both great actors. He has appeared in many TV roles and series, as well as movies, "Grand Prix," and "Shoes of the Fisherman."

Brian Hunter, who plays the young male lead did a bang-up job of keeping things moving. Backstage after the show I chatted with him as he put on his motorcycle helmet, and prepared to leave on his motorcycle.

"I trained for the stage at the Bristol Old Vic Theater School," he told me. "I joined the Meadows Players in Oxford, and played Aragon in 'The Merchant of Venice.' Twice I've toured Europe in 'The Knack,' and 'When Did you Last See My Mother?' I've also worked at the London Casino with 'Twiggy'. And I've appeared in the Swan Theater at Worcester, and the Theater Royal York."

"About this show?"

"It's fun—and I enjoy television too. I've worked in 'Omnibus,' 'Penny For a Song,' and 'Paul Temple.' But I'm looking forward to films. I'd like to work in movies."

Later, I continued with Doris Hare when I met her at another theater where Robert Morley was playing in "Banana Ridge." She confided, "I'm planning a tour in the United States. And then I'll hang around a bit."

Doris, whose fabulous performance in the 2nd longest running show in London in "No Sex Please, We're British" will no doubt be called upon by Hollywood or the TV networks to stay here, as she is one of the most fascinating stars in England to see perform. Doris and I both enjoyed Morley in "Banana Ridge," and at intermission she visited with Wilfred Hyde White, who was there too.

And then, it was back to the U.S.A. The vacation was over.





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Rare! Thrilling 12 chapters. The Return of Chandu. (The Magician) w/ Bela Lugosi. Good condition w/very good sound. Original 16mm print. Sold to highest bidder. Walter Thomas, 238 Eddy St. San Francisco, CA 94102 (4-5-6-'77)

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THAT HAMILTON WOMAN! (VA: 1942) pressbook wanted. Contact. Ray Reynolds, 917 Woodlane Avenue, Rockford, Illinois 61107 (5-6-'77)

WANTED: Old movie magazines, especially SCREEN ROMANCES 1933-1942 also PRESSBOOKS same years 30s & 40s stars. Richard Hayes, 10940½ Hortense Street, North Hollywood, Calif. 91602.

FOR SALE: Complete year's of British PICTUREGOER & PICTURE SHOW magazines 1936-1960. Will split. \$100-00 per year. These are very rare items. Also sets of 32 glossy photo's of Robert Redford. \$3-00 per set. Mr. G. R. Dyson, Panorama Apt., Bostock Hill West, Paget 6-11, Bermuda. (5-6-'77)

WANTED: Motion Picture magazines, Portrait Stills (Head or Head & shoulders only) all stars. Any material on BOGART & MARVIN. Book 'BOGART' by R. Gehman. Will buy in bulk, items, or exchange for British mag's. Mr. G.R. Dyson, Panorama Apt., Bostock Hill West, Paget 6-11, Bermuda. (5-6-'77)

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FOR SALE: Photos of your favorite stars—portraits, candid (b/w & color), L.C., posters, movie mags and other hard-to-find movie related items. Send wants; S.A.S.E. to: Super Photos, P.O. Box 46713, L.A., Ca. 90046. (4-5-'77)

WANTED: Clippings, photos and Interesting Memorabilia of Vivien Leigh, Gable, DeHavilland, Gardner, Linda Darnell, Flynn, Veronica Lake & Lombard—Debbie Batteiger 1509 E. Atchison, Pas, Calif. 91104. (5-6-'77)

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For Sale: 16mm feature (B/W) "How to Be Very Very Popular" B. Grable \$100.00 Neil McAuliffe, 1726 Kaioo Dr. No. 3, Honolulu, HI 96815. (5-6-'77)

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WANTED: Old films, Super 8 on Buck Jones, P.O. Box 194, Sioux Falls, South Dakota 57101 (4-5-'77)

WANTED: Julie Andrews material, and Frank Sinatra, Tommy Dorsey's recording of "I'll Take Tallulah" (1940's) Steven Shapiro, 5574 W. 79th St. LA, CA 90045 (4-5-'77)

I am looking for the Shirley Temple Christmas Book, Saalfeld 1937 No. 1770 and Yarn Book Saalfeld 1936 No. 1777, Nancy Schippnick, 6452 Gross Avenue, Canoga Park, Calif. 91307. (4-5-'77)

WANTED: any information current or old and photos of Werner Klemperer. G.C. Harris, Box 13043, Austin, Texas 78711 (4-5-'77)

WANTED: clips & Trailers of Musicals. Also Original, uncut Gene Autry features. Robert C. Etzler Box 187, McClure, Pa. 17841 (4-5-'77)

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Interested in any authentic Jean Harlow Memorabilia. Mid-America Film Archive, Ltd., 409 South Inman, Sublette, Kansas 67877 (3-4-5-'77)

Wanted to Buy or Trade: Betty Grable items. Lots of 30-40's material on all other stars for trading. Louis Truxillo, 815 Toulouse St., New Orleans, La. 70116. (11-12-'76-2-3-4-5-6-7-8-9-'77)

Betty Grable features wanted, Mother Wore Tights, Dolly Sisters 16mm, also photos, posters. Ernest Hively, 5402 Gallatin Street, Hyattsville, MD 20781 (4-5-'77)

WANTED: Anything on Gone With the Wind, 1939-1940. Write Paula McKinney, 2607 9th Apt. C, Wichita Falls, Texas 76301. (5-6-'77)

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VIVIEN LEIGH films and other related material sought by Vivien Leigh Society and "Gone With the Wind" Club Director, P.O. Box 1312, Clarksburg, W.Va. 26301 (4-5-77)

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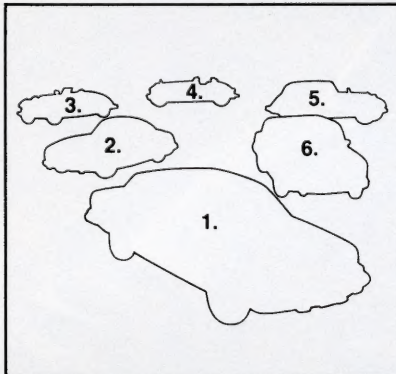
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280SE	6 cyl. dohc (fuel injected)	167.6	112.8	205.5	3905
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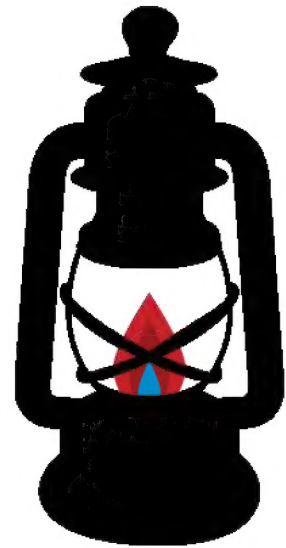


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